EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

NO. 548 / APR 20 - 26, 2006
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Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vueweekly.com detailing such a find win their pick from the astoundingly horrible pile of CDs in our offices. At last count, we had about 300 discs.

Last week we received numerous typo sightings from Adam Guamont, Dave Johnston, Christie Mawer and Grant Rundle. We were very, very bad, and now we have to give away some CDs.

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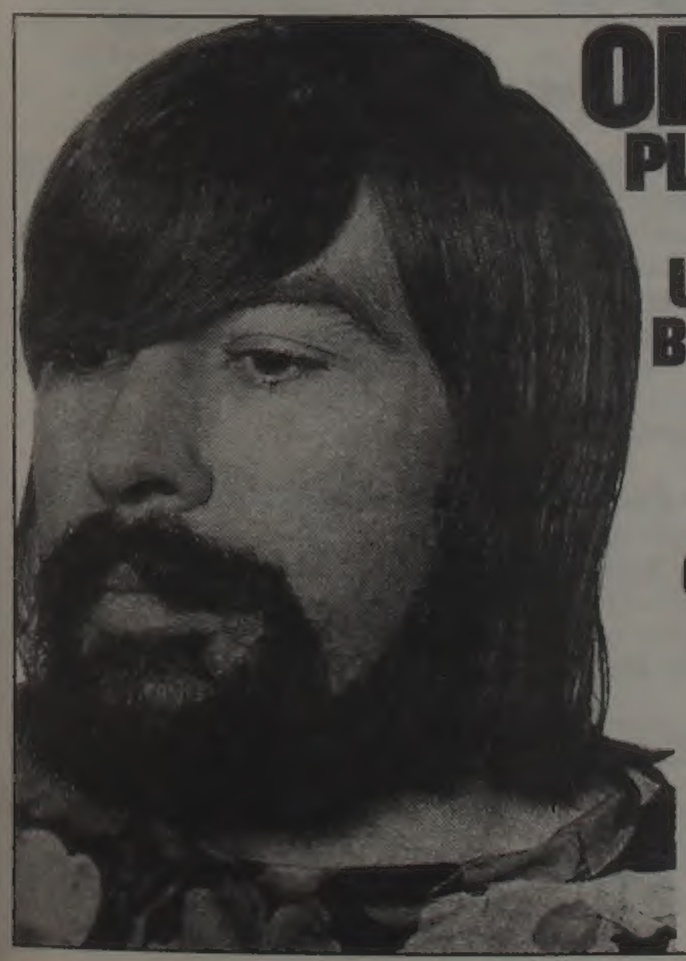
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Has Earth Day lost its way?

SCOTT HARRIS / scott@vueweekly.com

On Apr 22, 1970, over 20 million Americans took part in a wide range of teach-ins, grassroots actions and demonstrations to mark the first-ever Earth Day. The *New York Times* wrote "Rising concern about the environmental crisis is sweeping the nation's campuses with an intensity that may be on its way to eclipsing student discontent over the war in Vietnam."

Earth Day was an overtly political event, full of energy and urgency. According to then-US Senator Gaylord Nelson, Earth Day's founder, "The objective was to get a nationwide demonstration of concern for the environment so large that it would shake the political arena. It was a gamble, but it worked."

Within three years, the US had established the Environmental Protection Agency, and introduced the Clean Air Act, the Clean Water Act and the Endangered Species Act. Earth Day was part of the shift that brought environmental concerns into the mainstream.

It is now an annual event on the spring calendar for half a billion people around the globe, and is celebrated by six million Canadians. But what has been lost with this mainstream success is the politics, the passion and the urgency.

You can send Earth Day greetings with the help of the good people at Hallmark. Sponsors of Earth Day in Canada include an oil sands corporation and a car company. The "Take Action" menu of the official site includes three items: 'donate,' 'merchandise' and 'how to volunteer,' in that order.

Of course, Earth Day celebrations that highlight positive steps and give people the opportunity to take personal responsibility for the environment are incredibly important and should be supported.

But equally important is passionate, informed grassroots action to force change on corporations and our governments. Earth Day is celebrated this weekend as the federal government is dismantling Canada's climate change programs and over one million barrels of oil a day are pulled from the oil sands.

The environmental crisis is more pressing than ever. We desperately need to shake the political and corporate arena at the same time as we take personal responsibility for our own ecological impact.

So go down to Hawrelak Park and participate in the festival, but while you're there, find an organization that is working for fundamental change and sign up to support them in the coming year with your time, resources and passion. Happy Earth Day. ▼

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MAIL | LETTERS

OUTWARD PRAISE FOR MATWYCHUK'S REVIEW OF SPIKE LEE'S *INSIDE MAN*

A friend sent me Paul Matwychuk's wonderful article ("Real heist of *Inside Man* is Marcia Jean Kurtz's acting" Apr 13 - 19) on *Inside Man* to me this afternoon.

What a delight! It gave me so much pleasure to read it. I remember some years ago telling Sidney Lumet that I wanted to play Thelma Ritter roles. They don't really write them anymore.

I'm so glad Paul liked the film, and I so appreciate that he likes my work. I had a terrific time working with Spike and I had a ball doing the scene with Denzel as Paul noticed. We could have gone on back and forth all afternoon.

Incidentally, you might like to know that the scene with Clive Owen was totally improvised too—I didn't even know it was going to happen! That's what makes it so special working with directors like Spike and Lumet. They hire actors they trust and let them make the music.

I can tell that Paul has a terrific eye and a love for film.

Anyway, thank you so much again.

MARCIA JEAN KURTZ

WHERE'S THE LOGIC IN DFO DECISION?

According to Brendan Procé's article, ("Environmental groups say dead fish aren't the only problem with oilsands project," Apr 6 - 12), the DFO has determined that it has no authority to examine the environmental impact of Petro-Canada's oilsand project outside of the Fish Creek portion of the project. By this logic, if I was generating toxic waste in a 10-square metre volume of the North Saskatchewan river, and dumped the waste beside Big Lake, that would be acceptable.

Since when was environment limited to the scope of a company's production operations?

GUNNAR BLODGETT

REVIEW COOKS UP THE COMPLIMENTS

What can I say about a beautifully written article? ("Gail Hall teaches you to make your own Gourmet Goodies," Apr 6 - 12) Caitlin, you captured the true experience of taking one of my classes. Now I want to come as a participant!

Really, I'm very touched and proud. Thank you so much for your presence at the class and for your fine writing ability.

Here's to great cooking, food and wine and to those that write about it!

GAIL HALL

Vue Weekly *welcomes reader response, whether critical or complimentary. Send your opinion by mail (*Vue Weekly, *10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in* Vue Weekly. *We reserve the right to edit for length and clarity.*

CORRECTION

Last week we mistakenly reported that Hulbert's Cafe and Deli serves no meat-free sandwiches. In fact, their Porto Swiss sandwich (portobello mushroom with roasted peppers and emmental cheese) hits the mark for their vegetarian clientele, and can also be made without cheese for vegans.

'God has much more serious things to worry about'

VUE ASKS PEOPLE OF FAITH IF THE 'DEMON WEED' IS REALLY THAT SINFUL

ROSS MOROZ / ross@vueweekly.com

NEWS | DRUGS

Marijuana is not good for you. Sorry kids, but despite what the dreadlocked chick on your bus or your Pink Floyd-loving uncle or your flaky, aging-hippie 12th-grade Social Studies teacher might have led you to believe, smoking marijuana is, generally speaking, harmful to your health.

Pot smoke contains known carcinogens, and smoking weed can cause respiratory problems, as well as a drop in the hormones responsible for growth and development, to name just a few of its less-pleasant impacts.

But so what, right? I mean, compared to the dangers of, say, drinking alcohol, or even eating fatty foods, the health risks of pot seem reasonably innocuous, all things considered. So why does marijuana continue to be surrounded by stigma? Why, in our supposedly enlightened, western, 21st century society is marijuana still thought of as "evil" in many quarters? (including, evidently, the cabinet of Prime Minister Stephen Harper ... but that's another issue entirely.)

When it comes to other generally harmless activities that continue to be subjected to cultural taboo and are considered morally wrong by at least some segment of the population—homosexuality comes to mind—the rationale can usually be traced back to religious teachings. With this in mind, *Vue* decided to ask representatives of different religious traditions how they feel about the demon weed, and if, in their minds, smoking cannabis is morally damaging.

ACCORDING TO Rabbi David Kunin of Jasper Avenue's Beth Shalom synagogue, Judaism's view of marijuana, while generally negative, tends to be open to interpretation and discussion.

"We believe that the law of the land is the law, and therefore we feel that, if it is illegal to use marijuana, Jews are obliged not to use it," he explains. "As to whether or not marijuana is something inherently evil or whether or not it should be legalized, there are lots and lots of different views in the Jewish community—there isn't a Jewish view on marijuana as such."

Kunin's personal opposition to marijuana use is more based on science than specific religious teachings. "In my opinion, I feel uncomfortable with anything that damages the body, just as I'm uncomfortable with cigarettes," he says. "However, on the other hand, in cases where a doctor prescribes marijuana to help a patient deal with pain, we would have no problem with that."

Mormons, meanwhile, have a far less flexible policy on cannabis use, which they "strongly oppose."

"Any illegal or illicit drugs are inappropriate, partially because they are outside the bounds of the law, but we're also opposed to things like alcohol, which is inside the law. So even if marijuana was legal, we would still be strongly opposed," says manager of the public affairs department of the Church of Latter Day Saints Clark Hirschi, who cites the Mormon Word of Wisdom in his response.

"Alcohol is proscribed [by the Word of Wisdom], and from there our brethren have extrapolated no illicit drugs," he explains. "It's really a matter of avoiding anything that leads to addiction—the Church teaches the principal of agency, so anything that compromises our agency through intoxication and addiction is inappropriate."

The Buddhist attitude towards marijuana is much less explicit. "There are no specific references in Buddhist teachings to marijuana," says Prem Kalia, a lay-Buddhist teacher and the vice-president of the International Buddhist Friends Association.

He believes that Buddha's views on other intoxicants could give an idea of how cannabis should be treated.

"Marijuana did exist in the time of Buddha, but I don't think he was interested in this kind of thing," he admits, "Buddhism is based on alertness, and Buddha was opposed to intoxicating drinks, because they delude the mind."

The mind-altering effects of weed are also cited by the Church of Scientology as the basis of its opposition to marijuana (and, for that matter, all recreational drugs, and a few prescription medications, as well).

"If you really want to be smoking marijuana, that's your choice, but if you want to avail yourself spiritually through Scientology, drugs will impede that," warns Deborah Jurt, a director at the downtown Church of Scientology. She says that combating the use of drugs, specifically marijuana, is an important issue for the Church.

"The Church wants to help people do better in life, and drugs affect people in a negative way, emotionally, spiritually, physically and other ways," she continues, referencing a youth-targeted initiative of the Church called "The Truth About Joints."

"These drugs do have side effects, and there are risks to taking drugs, so we don't want to see especially young people taking drugs."

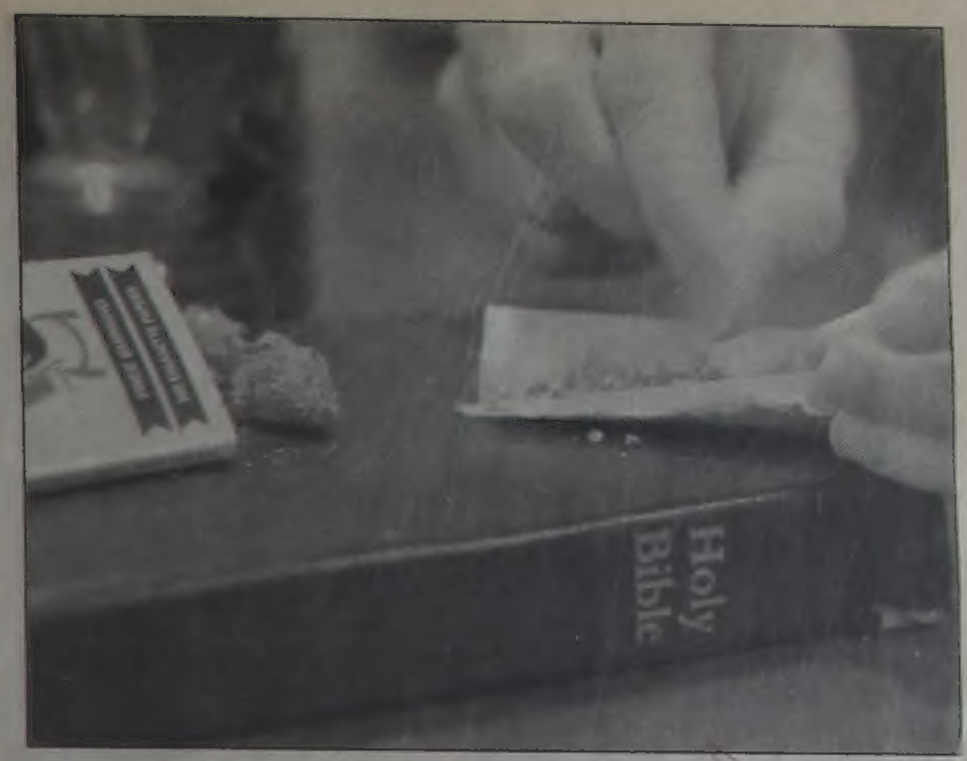
A UNITED CHURCH minister who would rather not be named (possibly because of her admission that "most of us, if we told the truth, would have to admit that we had met [marijuana] sometime in our lives") shares some of these concerns.

"Any kind of a thing that alters the state of your thinking and alters who you are might be dangerous in excess," she explains. "If it's interfering with your life or your ability to function as a parent or a partner, then I would say that it's a problem.

"But philosophically speaking, can a substance itself be evil, or is it the trafficking for profit and the causing of pain and suffering to others that is evil? That's the part that I would consider sinful," she continues.

In practice, she tends to take (and believes that the Lord also tends to take) a more pragmatic approach.

"Do the children have enough to eat? Do they have warm clothing? These are the things that I consider serious moral issues," she states, adding with a laugh that, "God has much more serious things to worry about than this." ▼



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BOUNCE 36

1 – MARY J BLIGE - BE WITHOUT YOU
2 – CASCADA - EVERYTIME WE TOUCH
3 – NE-YO - SO SIC
4 – KELLY CLARKSON - WALK AWAY
5 – MELISSA O'NEIL - LET IT GO
6 – MADONNA - SORRY
7 – EMINEM/ NATE DOGG - SHAKE THAT
8 – THE PUSSYCAT DOLLS - BEEP
9 – KANYE WEST - TOUCH THE SKY
10 – NICKELBACK - SAVIN ME
11 – PINK - STUPID GIRLS
12 – ALL AMERICAN REJECTS - DIRTY LITTLE SECRET
13 – RIHANNA - S.O.S.
14 – SEAN PAUL - TEMPERATURE
15 – ANDRES - LOVE YOU RIGHT
16 – CHRIS BROWN - YO
17 – RELIENT K - WHO I AM HATES WHO I'VE BEEN
18 – CHRISTINA MILIAN - SAY I
19 – NELLY - GRILLZ
20 – JAMES BLUNT - YOU'RE BEAUTIFUL
21 – CARL HENRY - LITTLE MAMA
22 – LL COOL J/ J LO. - CONTROL MYSELF
23 – BRYAN ADAMS VS. PASCAL - RUN TO YOU
24 – BLACK EYED PEAS - PUMP IT
25 – GWEN STEFANI - CRASH
26 – T-PAIN - I'M IN LOVE WITH A DANCER
27 – NATASHA BEDINGFIELD - UNWRITTEN
28 – KREESHA TURNER - SHATTE
29 – RAY - J/ FABOLOUS - ONE WISH
30 – ROSETTE - UH OH
31- FALL OUT BOY - DANCE, DANCE
32 - SHAKIRA/ WYCLEF JEAN - HIPS DON'T LIE
33- KARL WOLF - DESENSITIZE
34 - KESHIA CHANTE - RING THE ALARM
35- ALL AMERCIAN REJECTS - MOVE ALONG
36 - JUELZ SANTANA - THERE IT GO (THE WHISTLE SONG)

In the Box *has faith in the Oilers, showing blatant disregard for reality*

HOCKEY | **IN THE BOX**

DAVID YOUNG AND TB PLAYER
inthebox@vueweekly.com

The Oilers are in the playoffs! The Oilers are in the playoffs! And they're playing Detroit! Oh crap. Detroit's good. TB and Dave discuss the playoffs, Oiler style.

WHY EDMONTON WILL BEAT THE RED WINGS, TB STYLE All season long, the pressure was on the Oilers to make the playoffs. That's all that was talked about as far back as the seven-game losing streak in the second week of the season. Now that the monkey is finally off their backs, the team can relax and have some fun with it. They know that they can compete with most teams in the league. Hell, the teams that give the Oilers the most trouble aren't even in the playoffs. The first task will be to split in Detroit this weekend. This will give them the confidence to take it to them for the entire series. And keep on banging. Hit those old guys every chance they get and keep hitting them until they're afraid to show up to the rink. TB

WHY THE RED WINGS WILL BEAT EDMONTON They led the league with 58 wins and 124 points. They have Stevie Y. They had the most potent powerplay in the NHL during the season and the penalty kill was ranked third overall. They are the Red Wings, dude. But I can't be the voice of doom. Read on. DY

WHY EDMONTON WILL BEAT THE RED WINGS, DAVE STYLE The Oilers have never lost a playoff series to Detroit. Edmonton beat them in 1987 and 1988. But we were a league-leading juggernaut team back then (like Detroit is now) and Detroit was more like today's Oilers back then. This is the best round to face the Wings, though. In the last eight seasons, Detroit has either been bounced in the first or second round or won the Cup. And, of the 23 games the Wings lost this year, 100 per cent of them were against teams that finished lower than Detroit in the standings. And, wouldn't you know it, Edmonton finished lower than Detroit in the standings. But so did the rest of the NHL. DY

IN THE BOX PLAYOFF PROGNOSTICATIONS, PREDICTIONS AND PUNDITRY

(1) DETROIT VS (8) EDMONTON
The longer this series goes on, the better it is for Edmonton. TB
Perfect hockey versus pride and energy. Perfection wins. Detroit in 6. DY

(2) DALLAS VS (7) COLORADO
Avs lack the goaltending to go deep. TB
Dallas looks too scary—even with all the Finns. Dallas in five. DY

(3) CALGARY VS (6) ANAHEIM
It's all about Kipper. TB
Without Kipper, Flames are toast. Anaheim in six. DY

(4) NASHVILLE VS (5) SAN JOSE
Vokoun's out, and so is Nashville. TB
Sharks are scarier than TB out of Pilsner. Sharks in five. DY

(1) OTTAWA VS (8) TAMPA BAY
Ottawa was scarier with Haesk, but still the class of the East. TB
Cup champs give way to Cup finalists. Sens in four. DY

(2) CAROLINA VS (7) MONTREAL
Habs are hot. Carolina is good (gooder?) TB
Go Habs. Montreal in seven. DY

(3) NEW JERSEY VS (6) NEW YORK RANGERS
Devils on the upswing, Rangers on their way out. TB
Devils peaking at the right time. As usual. NJ in five. DY

(4) BUFFALO VS (5) PHILLY
I like the Sabres. Why? Cuz I hate Bobby Clark. TB
Could be the roughest series in round one. Ummm ... let's say Buffalo in seven. DY

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Short fiction award hangs in Limbo

BOOKS | PRINT CULTURE

CHRISTOPHER WIEBE
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As sure as crocuses rise from the ground, spring is the season for literary prizes. From regional to international, each with their blend of financial and symbolic capital, the shortlists are revealed.

In this latest crop of prize nominees, there are many stellar works by Alberta writers (past and present) and books by Alberta publishers.

Edmonton's Thomas Wharton has been shortlisted for one of the world's premiere literary prizes, the IMPAC Dublin. Past winners include such august company as Orhan Pamuk and Javier Marias. Wharton's nomination restores some of my faith in the perceptiveness of literary judges. *The Logogryph* is an exceptional and engrossing book (extending Wharton's preoccupations with print and reading set out in *Salamander*) that breaks many fictional moulds. He is a writer who has inveterately followed his own idiosyncratic imagination.

Elsewhere, FT Flahiff's masterful *Always Someone to Kill the Doves: A Life of Sheila Watson* (NeWest Press) about the long-time Edmonton professor and writer, has been nominated for Ontario's Trillium Award.

The lucrative Griffin Poetry Prize has shortlisted Calgary-raised Erin Moure's *Little Theatres*, a collection that bounces between English and Galician. And over the continental divide, the BC Book Prizes have fingered Jan Zwicky's poetry collection *Thirty-Seven Small Songs & Thirteen Silences* and a wonderful poetry collection published by NeWest Press, *Vancouver Walking* by Meredith Quatermain.

CLOSER TO HOME, the Alberta Book Award shortlists were unveiled earlier in April. The nominations for the novel award include Adrian Michael Kelly's *Down Sterling Road*, while the poetry category has brought forward Edmonton poet Andy Weaver's *Were the Bees*. The non-fiction prize brings together two strong works, Ted Bishop's *Riding with Rilke: Reflections on Motorcycles and Books* and Birk Sproxton's *Phantom Lake*, about Flin Flon, Manitoba. Edmonton playwrights Vern Thiessen and Mark Haroun have work in the drama section.

Sharing the Alberta short fiction category with Laura Cutler's *This Side of Bonkers* is Calgary writer Jacqueline Honnet's dramatically original and accomplished first book, ***Limbo*** (Turnstone Press).

Honnet's stories approach questions of home, belonging and love with an insight and sensitivity that is both marvelously amplified and undercut by whiffs of bleak, dark comedy. In so doing, the stories aptly capture the tenor of contemporary life, where irony—both defence mechanism and scalpel of self-aware-

CONTINUES ON PAGE 9

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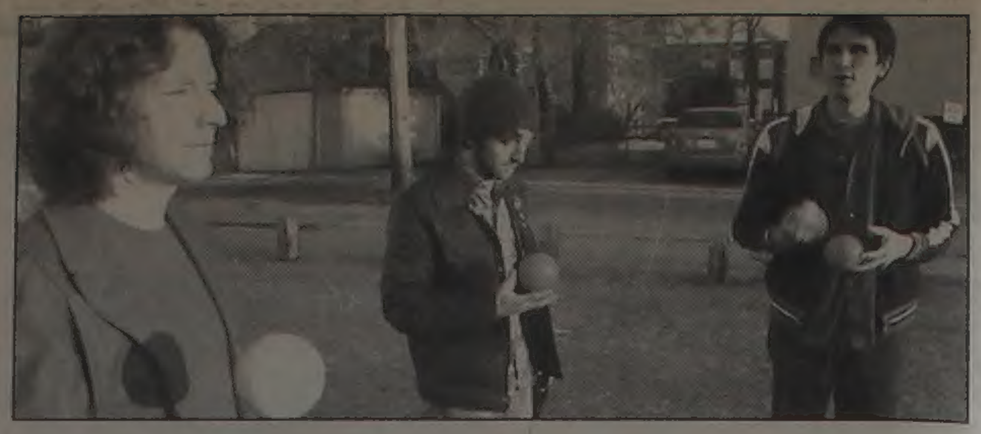
Apr 14, 2006—The bowlin' green

RANDOM | DISPATCH
DARREN ZENKO
dispatch@vueweekly.com



The game started out desperately, running east—chasing sun, fleeing shadow. But after a quick, gimmicky short-drop round, the grim wall of the ancient brick schoolhouse has forced us to head back up the turf.

We didn't do it by half-measures, either. Team Blue has tossed the jack—the pin, the target, the little white ball that probably has a cool Italian name—way deep, past centre field. Team Red is sitting quasi-comfortably at one, but my Team Yellow partner's opening throw crouches close by. The promise of picking up two shines out of the shadow ...

Bocce, man! The greatest slack-ass outdoor pastime this side of makin' out by the creek. Accessible to all but the most tragically disabled or hilariously wasted of humans, demanding nothing more from your cardiovascular system than the routine pumping of oxygenated blood to the brain. The easy pace and low attention requirements enable an element of girl-watching that frisbee or hacky-sack can't match. Conducive to gentle conversation—even the trash-talking makes use of our "inside voices"—Bocce also has the virtue of being playable with one hand, making it an ideal sport for drinkers and smokers ... just don't bogart that spliff while you size up your shot, Tiger!

Yeah, I think I've found my sport ... at least, my sport as a player; for spectation purposes, nothing beats the good ol' hockey game—and if something (rugby, for instance; come on, Ulster!) did beat it, I'd sure keep my mouth shut and my opinions to myself.

Poor-mouthing hockey is a great way to turn every Mike, Dave and Chris in the bar against you. The nerds and poet-jocks will harangue you about the beauty of the game's flow, the swirling hypnotic mandala best appreciated from the nosebleeds—the meatheads will call you a fag. Luckily, I do in fact think hockey is totally rad; good thing this isn't a baseball town.

SO ... OILERS IN SIX? Hey? Hey? Discounting for now the doom-and-gloom contingent who are certain that the Four Horsemen of the Oilpocalypse—iffy goaltending, sloppy giveaways, inability to SHOOOOOOOOT! and ... uh ... Pestilence—will show up in turn, one for each ass-kicking Detroit is to hand them, "Oilers in six" seems (from what I pick up from the background rhubarb) to be the standard, cautiously hopeful fan wisdom. But as much as I'd like to see the Oilers playing into late May or even June, I'm a little worried. You see, I live near Whyte Avenue.

Can you feel it, children? That scene's going to go positively ape-shit this year. We're not even three weeks into the ass-hole season and already Whyte after dark is unendurable. Raw violence and hate in a sick spiral with orgiastic lust everywhere. Jealousy, pettiness, punchiness, hair-trigger personal-space territoriality ... goddamn animals, howling, covered in blood.

The boulevard trees haven't even leafed out yet, and already the place is ready to blow its top; what happens when the sportosterone released by home-team playoff wins is added to the mix? Down Calgary way, the cops are already "cracking down" on the Red Mile, itching for a riot ... what'll happen up here, when our hometown louts demand a toxic tit-show of their own?

Scary shit ... but I have to put it out of my mind as much as I can, for now. This is the make-or-break throw. Bowling take-out weight at sixty feet is risky ... a slight miscalculation, a twitch of the wrist, a distracting cough and that baby's gonna lie down under the SUV across the street. Breathe. Watch. Focus. A swig and a drag for luck. Compensate for slope. Adjust for that patch of dirt. Backswing and ... go go go go go GO GO GO YES! The Red ball is dislodged! TEAM YELLOW WINS IT ALL! *[cue Intellivision crowd noise]* v

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Honnet's turn of phrase keep reader off balance

CONTINUED FROM PAGE 7

ness—conveniently stands in the wings ready to disarm the most troubling thoughts and tender emotions.

One of the compelling threads in the collection is the tension between characters' Canadian home, the call of their Bahamian birthplace, and the ominous sense that they are "the end of the line" for their family tree.

In the title story, a young woman looks after her dying grandmother, wanders the island trying to recapture her childhood, and gets pleading phone calls from her husband—"When are you coming home?" On the other hand, "Belongings," centring around a daughter's growing anguish over a rummage sale of her family possessions, deftly examines a parent's casual disregard for family lore and an immigrant child's fragile sense of rootedness.

Other stories delve into marriage dynamics characterized by mutual incomprehension and frustrated communication. "You both agree practical presents are best, so why can't you stop thinking about the silver hoop earrings you really wanted the birthday he bought you an AMA membership, saying, I'll renew it every year, okay?" One story follows the slow agony of a woman who chose an arranged marriage while another, "Alegria," is a tight, claustrophobic examination of sexual tensions on a Caribbean yacht.

Honnet displays a very singular talent. She has a great feel for dry, understated humour: "Your mother calls to say your cousin's husband is becoming Catholic. You cradle the receiver against your shoulder and rearrange the condiments in your fridge door." Her turns of phrase surprise, her tonal shifts keep the reader off balance, and she demonstrates a sophisticated eye for structure and texture, often weaving in unlikely voices like marriage preparation manuals and IQ test questions.

Limbo is a zesty and distinguished debut. ▼

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Ah, the heady days of Quebec City—a gas was had by all

THE FTAA IS DEAD AND THE MOVEMENT IS ALIVE

NEWS | GLOBALIZATION

SCOTT HARRIS / scott@vueweekly.com

Five years ago this week, the streets of Quebec City were filled with choking clouds of tear gas. Mortars boomed and echoed as helicopters circled above.

A three-metre high, four-kilometre-long fence cut through the city's historic downtown. Inside the wall, the leaders of 34 countries met to discuss the Free Trade Area of the Americas, or FTAA.

It was an ambitious plan to extend the NAFTA model of neoliberalism— the doctrine of free markets, "flexible" labour and reduced social spending—to 800 million people in the western hemisphere.

Six thousand police and 1 200 military personnel were on duty to protect the negotiations from 50 000 protesters.

"It was our most important intervention to date," says Maude Barlow, chairperson of the Council of Canadians. "There hadn't really been anything that had shown that level of collective determination. Different parts of the movement came together, and formed a really powerful movement with one voice."

The security fence, dubbed "the wall of shame," became a powerful symbol, "... so deeply separating those who have the power from those who don't," says Barlow.

As protesters took down portions of the fence along Boulevard Rene Levesque on the afternoon of Apr 20, police in riot gear responded with tear gas. Over the next 36 hours, the gas enveloped most of the old city, landing in people's homes and activist convergence centres kilometres from the fence.

Over that 36 hours, 5 148 rounds of tear gas and 903 rubber bullets were fired, 463 people arrested, and the whole operation cost taxpayers over $100 million. The RCMP Public Complaints Commission, reporting two years later, found "RCMP members used excessive and unjustified force," and that the police violated a number of their own policies of engagement.

Identified by police as a "leader" of the demonstrations, Jaggi Singh was one of those arrested. Singh was snatched off the streets by plain-clothed police on the opening day of the Summit and imprisoned for 17 days. All charges against him were eventually dropped.

Singh says Quebec City was an important moment not only because it directly challenged the FTAA, but also because it created links between issues in a way that hadn't been done before in Canada.

"The links between fighting structural adjustment programs abroad and what happens at home; the links between opposing the dispossession of indigenous people in the Third World and the dispossession of indigenous people here; the link between the war machine and globalization. Now, I think it's just accepted thinking."

Singh also says that the experience of Quebec City changed activism in Canada. "There's now an undercurrent of radicalism in large segments of the movement. What was a bit radical five or six years ago is a bit less so now.

"Those experiences that we went through together are meaningful," continues Singh. "It's through those experiences that real solidarity is built ... if we're still talking about it and networking around it, we're more powerful for it."

Despite the mass protests, the Summit

ended with a declaration: the 34 leaders pledged to enter into a comprehensive, all-inclusive deal to liberalize markets and create the world's largest free-trade zone by Dec, 2005.

As the tear gas cleared from the streets and the protesters returned to their communities, the FTAA seemed unstoppable.

FIVE YEARS LATER, the future of the FTAA is in serious doubt—the deadlines have passed and the negotiations have been largely abandoned.

Chibu Lagman, a professor of Latin American studies at the University of Alberta, says that a major factor behind the failure of the FTAA has been the rise of populist governments across much of South America.

"You have all these leaders who are running for office on anti-neoliberalism, anti-FTAA platforms," Lagman says. Brazil, Argentina, Chile, Uruguay and Bolivia have all seen left-of centre governments elected since 2001, with Peru, Mexico and Ecuador expected to continue the trend later this year.

"The only countries who have signed on to FTAA are Columbia and the countries in Central America. And even there, you have opposition. You can't say the FTAA is dead, but it's in big trouble.".

Lagman says that the opposition has emerged because the so-called "free market" hasn't benefited most in Latin America, where incomes through the '80s and '90s were stagnant and economic disparity grew. Argentina, a country that piously adhered to free market scriptures, saw a complete economic collapse in 2002.

"We're talking about a generation of Latinos who have seen their standard of living deteriorate rather than improve over the past 25 years," says Lagman.

The US strategy will shift to negotiating separate, bilateral agreements with individual countries, says Lagman. That's because there are few countries that share the enthusiasm of Canada and the US for the FTAA, which many see as too wide-ranging and requiring too much control over their economies to be surrendered.

Maude Barlow says it's unfortunate that Canada has aligned itself more with the US than the rest of the hemisphere. "I wish we could be the top portion of that sandwich, with Bush in the middle," she says. "Instead, I see a great division growing between North and South America."

AS MASS MOBILIZATIONS against trade deals faded from the front pages of newspapers, the mainstream media has delighted in pronouncing the death of the anti-globalization movement.

Singh says the movement has indeed changed—partly in response to the global changes in the aftermath of 9/11. But Singh says rumours of the movement's death have been greatly exaggerated.

"I'm looking at the movement internationally, and I feel that it's deepened in a lot of ways: links between war and globalization, links between the agenda of war and the so-called war on terrorism, and the linkages domestically on the rights of immigrants and refugees."

He says that mass mobilizations are still happening, but the media is not covering them in the same way they covered the anti-globalization protests.

"If you think about it, there were 50 000 people in Quebec City over three days. In Mar of 2003, there were 250 000 people on the streets of Montreal to oppose the invasion of Iraq. In the US, there were 50 000 people in Seattle [protesting the World Trade Organization] in 1999, but in the last two months there have been some of the largest demonstrations in US history—a million in Los Angeles, 400 000 in Chicago—all part of an immigrants rights movement."

Singh adds that North American activists need to learn from movements in the global south. While there are natural ebbs and flows, what's important is to create links between communities over the long-term.

"Struggle has a momentum of it's own. It's long term. We can't think of it in terms of five years, ten years. We have to think of it in terms of decades and decades." ▼

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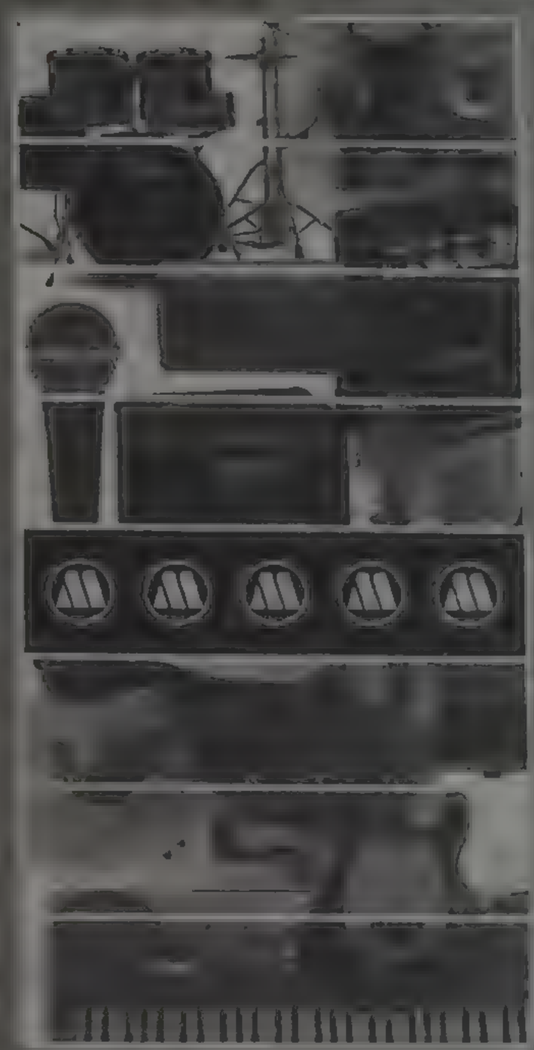

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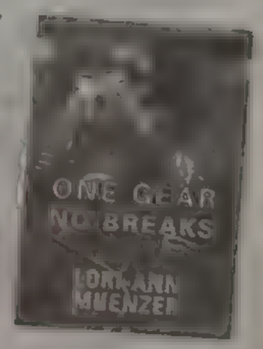

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'Ise the bye' who buys up Boyd's fish and takes 'em home to Lizer

CHRISTOPHER THRALL / christopher@vueweekly.com

For five weeks, I traded my downtown condo for an enormous house on a man-made lake in Sherwood Park.

While Mom and Dad wandered New Zealand, I offered (largely ineffective) plant care and company for two insane cats in exchange for a roomy exurban home with two vehicles and a fully stocked homemade wine cellar. Housesitting rocks.

After we made our way through the recognizable food in the pantry, however, we were stuck. Should we tear into the packages covered in Asian characters that my mother collects at T&T or order in? I asked around for the best Sherwood Park eats on a budget and found **Boyd's Seafood Restaurant**.

I swung by the surprisingly large storefront in its hidden strip mall on my way home from work. Despite the gray, blustery weather beyond the floor-to-ceiling windows that stared out into a windswept parking lot, there were already a few local couples seated for dinner at their favourite neighbourhood restaurant.

THE VERY CHEERFUL hostess handed me a paper menu and gave me some time to study it. I was a little distracted, however, because I could see easily into the kitchen where up to five staff waited impatiently for my order so they could flash into action.

As expected, the menu was concise and offered exactly what I hoped. I picked two orders of the two-piece Atlantic cod dinners with slaw ($8.95 each), mussels ($7.95) to start and shrimp & chips ($4.50) off the kid's menu for my toddler. I pointed at a couple of tempting slices of pie in the cooler ($3.25 each) to round out our feast and took a seat to wait.

Boyd's is amazingly, endearingly family-owned. There is a warm, unpretentious hominess to the open space filled with cafeteria tables and stackable office chairs. Nets, brass ships and lobster traps festoon the wood-paneled walls while another wall was completely covered with a life-sized image of a creek winding through a forest. A few other couples trickled in as I waited.

As a courtesy, a stack of trashy, bodice-rippers was available next to the till for those awaiting take-out orders to read. I declined and instead focused on the array of Crayola art on the wall, declaring the devotion shared by Boyd's youngest patrons: "I love Boyd's" was the dominant theme.

With so many chefs, I walked out of Boyd's with my $37 feast within 10 or 15 minutes. I was a mere three minutes from our (temporary) home, and it was three more before my hungry family sat down to dinner at my mom's table.

FISH 'N' CHIPS

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BOYD'S SEAFOOD RESTAURANT
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467.4215

I CRACKED THE first of the boxes as my wife opened a purloined white merlot from the basement. We both gasped and my bride quipped, "Please tell me you got us something besides mussels!"

I grinned at her over the shoebox-sized serving of slightly gaping shells which glistened from a light buttering. "But they were on sale!" I replied, and she punched my shoulder. We served out the equally full boxes holding the rest of our meals and sat down.

Our daughter tore immediately into her lightly breaded shrimp, but was willing to try a chewy, flavourful mussel. She made a face, and I heard, for the first time, a line that has since become a particular favourite of hers: "I don't like that."

I liked them fine, however, as did my wife, but we were both far more interested in the fish 'n' chips. The fries were solid, homemade style and unsalted—which we quickly rectified. The fish was simply outstanding.

Boyd's has had 30 years as a local favourite to get its shit together, and this cod proved that practice makes perfect. The lightest shell of crisped batter concealed the tender, juicy meat that burst with flavour. Even the cole slaw wasn't the standard predigested pap, but rather a crisp mix of shredded cabbage and carrots in a tart, vinegary dressing. We didn't finish fries or mussels, but both fish and slaw vanished quickly.

A little daunted by the size of the meals we devoured, we nonetheless turned our attention to the obviously homemade slices of pie. Slightly warmed, both pies were dreamy: the pecan only slightly less so that the raisin, which required a second to get my mouth unstuck after each gooey-licious bite. We drained the last of the white merlot after our last bites and leaned back, stuffed and satisfied.

When you live downtown, you hear some scary stories about the bedroom communities. I lived in terror of over-privileged teen gangs in Prada loafers, spray-painting Mercedes symbols. I dreaded severe, neighbourly censure of unshovelled walks, and had nightmares of blandly identical, totally unaffordable houses stretching to the horizon. Every single one of these legends is true.

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It was a regular sushi/sashimi bonanza, etiquette be damned!

SHANNON PHILLIPS / shannon@vueweekly.com

The Japanese dining experience is more than merely eating: it is an exercise in appreciating subtlety, strict etiquette and orderliness through simplicity.

This was lost on my roommate and I, however, as we stumbled raucously into **Furusato** on a chilly Tuesday night, ready to eat our body weights in raw fish.

Furusato means "hometown" in Japanese, and as someone who spent more than a year in Japan, I did feel quite at home. Furusato is pretty darned authentic, despite the relatively dignified tables and chairs. At least I didn't have to twist myself into contortions on a tatami mat as I so often had, trying appear "ladylike" when eating out in Japan (I failed).

Wooden beams framed the dining room, fitted together in traditional Japanese architectural fashion—no nails, just exquisite attention to engineering detail.

We immediately tucked into two big Japanese beers. I assured my roommate that being drunk in public is socially acceptable for men in Japan; I added we could make allowances for gender parity and still remain true to the rules of etiquette.

I ordered a 500ml bottle of Asahi Super Dry, while he opted for the Sapporo ($7.95 each). Asahi Super Dry is the Japanese beer of choice for a sushi/sashimi bonanza. It is the lightest-tasting lager, with the least hint of hops. It sounds boring, but since a subtle mix of flavours is the goal with Japanese food, a heavy beer steals the thunder.

FURUSATO'S MENU held all the usual Japanese trappings: tempura, sushi, sashimi, maki and all the weird cones and inside-out rolls that seem to be the rage in North American Japanese restaurants. (I view the trend with haughty contempt.)

We nosily considered our neighbours' tempura, but were more intrigued by the specials written crookedly on the white board above the sushi prep counter.

There are two things in the world I will not eat: both were on the specials menu. I have tried both barbecued eel and raw sea urchin (uni) on several occasions, only to be thoroughly grossed out.

To me, uni tastes like old socks. Eel is worse. I felt bad for judging Furusato based only on my Japanese experiences; I am sure that they do a mean sea urchin and barbecued eel, but I just couldn't bring myself to try either.

The grilled sea bass ($18.99) entrée looked like a keeper, however. We ordered it, along with a handpicked selection of sashimi and two appetizers: edamame (steamed soy beans, $3.95) and barbecued squid ($7.95).

The edamame arrived almost immediately and provided the one inauthentic moment in our Furusato experience.

JAPANESE | TUE - THU TO 9:30 PM, FRI - SAT TO 10 PM, SUN TO 9 PM
FURUSATO
10012 - 82 AVENUE
439.1335

Japanese pub/restaurants typically put a bowl of salted, steamed, still-warm soy beans in front of their customers as soon as they sit down. The salt makes people down their beer faster. Our edamame had no salt, and they came out steaming hot, rather than warm.

Instead of sea salt, which we asked for and received a confused look from the server in return, we substituted a liberal application of table salt. If the Japanese want us to drink more beer by consuming inordinate quantities of salt, we will oblige.

But let's not quibble over details. A bowl of miso soup arrived, and it was no packaged, msg-laden substitute. I was duly impressed by the taste of real dashi.

The barbecued squid was also made with quality ingredients; no rubber shoes here, folks, just melty-smooth, squiddy goodness. The apps were rounded out with a free bean sprout salad dropped off by our efficient server.

IT WAS AROUND this time that I noticed our first egregious transgression of Japanese etiquette—we had completely ignored the hot towels placed on our table. The hot towels are for wiping the hands (*not the face*) before one digs in, but I have rarely seen them in Edmonton. A nice touch; too bad it was wasted on ruffians like us.

The main course arrived quickly. We put the two entrées in the middle and went to town. Sea bass has got to be the steak of fish, and the good people at Furusato don't mess around. A light basting of butter and garlic was just enough to give the dense, impressive fish a bit of kick. The entrée was accompanied by a bowl of white rice and a large helping of salad. Given the usual priciness of sea bass, $18.99 was an excellent value.

Our assortment of sashimi—tuna smoked salmon, scallop, octopus, and red snapper for $20—was similarly well received. I was disappointed that toro was out of stock that night, since the fatty belly tuna is usually considerably more expensive than other sashimi on most Japanese menus. At Furusato it was the same $4 for two pieces.

I got over my despondency when I downed the first piece of maguro, a regular cut of ordinary tuna. It was as fresh as the finest sashimi on Kyushu—high praise for a restaurant in the middle of the bald-assed prairie.

Again, subtlety was lost on our North American palates as we loaded up on wasabi and completely blew our doors off. Through streaks of tears, my roommate offered his take on the various pieces of fish: the octopus was merely above average, while the scallop was divine. I generally judge a Japanese restaurant by the relative chewiness of its red snapper and octopus. Furusato passed the test

We wrapped up the meal with the one dessert offering on the menu, a scoop of green tea ice cream ($1.75). Don't expect some bland, greenish vanilla ice cream—this is the real deal, with all the earthy glory of real Japanese green tea.

My roommate and I settled in to one more beer each and called it a night. When we left shortly before 8, the restaurant was full and there was a bit of wait; not bad for a Tuesday. After a $70 bill plus tax and tip, we went home and made way for two more (likely better behaved) customers. ▼

FOOD NEWS!

DISH WEEKLY

WE'VE DISCOVERED some rare treats this week, for those of us who enjoy a little sip with our meals. Bin 104 is hosting a scotch-tasting event Thu, Apr 20 at 7 pm. They will feature five superb Highland malts and, for $30, teach you how to detect, describe and savour the flavours locked within Scottish whiskies.

IF YOUR TASTES run a little lighter but much richer, grab one of the last seats at DeVine Wines' mature Bordeaux tasting on Thu, Apr 20. They will sample some of the best vintages of the last 25 years. For $75, you can be converted to the glory of the Bordeaux. If they're full when you call, book your $35 seat for the Wed, Apr 26, Portuguese wine tasting. Combine some incredible Iberian wines with authentic Portuguese cuisine.

AND FINALLY, the buzz keeps growing for Jack's Grill. Their wine list makes our jaws drop, but their brand new menu invades our dreams at night. Blackened Cajun squid ... sausage-crusted lamb loin in pomegranate sauce ... Jack's has the best strip-mall urban camouflage in the city, but behind those distinctive doors beats the seductive heart of a wondrous modern bistro.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vueweekly.com or fax 426.2889.

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WINES

NICE LEGS

JAMES LYLE
nicelegs@vueweekly.com

2000 MONTIRIUS GIGONDAS, $23

Awaiting a wonderfully filling Ukrainian dinner at my in-laws', I decided to crack open a bottle from Chateauneuf-du-Pape. This wonderful region in southeast France consistently delivers quality wine from a variety of unique grapes. The Gigondas does not disappoint.

This wine is made from an 80 per cent blend of Grenache and 20 per cent Mourvedre. Both of these grapes have yet to develop a solid reputation in the New World as more than blending grapes, but this wine will help convince North Americans that these vines produce serious juice.

Upon pouring this wine, its deep ruby red colour held a wonderfully crisp nose with hints of alcohol and tannin. My first taste discovered that the rich nose translated well in the taste through the front and middle of the palate. I was a little disappointed to find that it did not hold up well to the back. However, after a little time exposed in the glass, the wine really opened up into a solid, even wine through the entire taste.

This organically produced wine paired excellently with our rich meal and was a pleasure to drink afterwards. The Gigondas is excellent for those wishing to stretch their grape range: at this price, why not? ▼

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Vue's amusin' in defusin' Asian fusion confusion

ELLA JAMESON / ella@vueweekly.com

'What is Asian fusion?" my ever-skeptical brother asked before we met for dinner. I explained how fusion mixes the cuisine of two or more cultures to produce something new.

Asian fusion combines the best elements of several Eastern culinary traditions with fresh local ingredients. As my brother, his wife and I pulled up to **EMW Asian Fusion Steak and Seafood**, I hoped not to be proven wrong

Open only two months, the former Maxwell Taylor's was transformed Red and white striped awnings are the only hint of the building's former occupant. A large, new patio taking shape improved the curb appeal by using reclaimed windows as tall, sound-blocking walls. Two fireplaces, several heat lamps and comfortable patio chairs were all counting down the final three weeks of renovations

Inside, a combination of dark chocolate woods, red window treatments and orange accents achieved an authentic new-Asian look. Wood floors and a dark, tin ceiling warmed the restaurant. Lovely pendant lights and nouveau track lighting set the mood for food. Tables were draped in brown linens, menus were enveloped in faux-leather covers and matching napkin rings held starched white napkins.

FUSION | MON - SAT TO 11 PM, SUN TO 10 PM
EMW ASIAN FUSION STEAK AND SEAFOOD
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430 8181

The servers wore black shirts and individually chosen neckties, a classic look that suited the atmosphere. Our server, Janie, clearly enjoyed her work and her attention was outstanding from the moment she seated us. She was knowledgeable about the menu and open with her suggestions; her confidence reflected the quality of the fare.

As we considered the vast array of soups and salads, both my brother and I found ourselves smiling at the Indonesian curry lobster potato salad: if that's not fusion, I don't know what is.

TO START, we shared the threesome fantasy ($16), a combination of Hu-nan ribs, sesame shrimp balls and Szechwan peppercorn beef tidbits. My brother ordered a Bacardi and Coke ($4.50), his wife chose a bottomless glass of Diet Coke ($2.75) and I tried a glass of the MCW Hanwood Cabernet ($9).

However, before we could finish our first sips, we were presented with the most delicious green onion buns I have ever encountered. Yeast dough was braided and embedded with bits of green onion; they had all three of us in rapture. Our server revealed that they were baked in the basement, of all places. The basement bakery provided not only the buns, but also all of the fresh desserts as well. We all glanced at the floor as though expecting to hear a crew of tiny leprechauns working beneath us.

As the chef prepared our appetizer, we perused the menu for entrées With so many choices, it wasn't easy The steak and seafood restaurant lived up to its name with numerous surf and turf dishes, as well as ample chicken and lamb.

My sister-in-law jumped at the Indonesian red curry chicken ($19) that Janie assured her would be suitably spicy. I chose the Medallion of Barsa ($19), a wok-fried fish in rice wine sauce. My brother, who lives on the edge, succumbed to the special prime rib with oven-roasted potatoes ($11.95).

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A LARGE PLATE with three distinct dishes suddenly appeared, and we all reached immediately for the nearest. I tried the beef tidbits first, savouring the fresh peppercorns. The beef melted in our mouths, prompting my brother to wonder how they did that. "I could eat a whole steak worth of beef tidbits," he later revealed.

The shrimp balls were lightly breaded and sprinkled with black sesame seeds. We marvelled at the sheer quantity of luscious chopped shrimp they packed into each globe. I left the ribs for last. The pork glided off the bones and spicy Hu-nan sauce helped it slide gently down my throat, leaving a pleasant tingle of red pepper behind.

My cabernet had rich, red flavours that complemented the appetizers perfectly. However, a white might have better suited the meal to come.

When our appetizer momentum slowed, our plates were cleared and the entrées brought at once. My barsa was served with mushrooms, julienned onions, sweet peppers and carrots in an edible bowl. The light sauce carried a hint of lemongrass.

I could detect my sister-in-law's red curry chicken from across the table. Crispy filets of breast meat were smothered in a pungent Indonesian sauce, which offered just the right combination of peppers to keep her wanting bite after bite.

My brother's generous portion of prime rib was immersed in a demi-glaze, which our server refused to identify. "Chef's secret sauce," she claimed. The meat was tender, and my brother assured me the sauce outdid any *au jus* he'd ever tried.

All three entrées were served with fresh vegetables. Red peppers and broccoli were cooked to perfection, but both my sister-in-law and I agreed the eggplant was overcooked. We lacked a third opinion because, apparently, my brother doesn't eat purple food.

As we were absolutely satiated and leaning back to digest, Janie suggested we try the egg tarts to complete our experience. In fact, she talked us into trying them, and we thanked her afterwards.

Three luscious custard-filled tarts sat on a swirl of chocolate, topped with whipped cream and a dash of mango sauce ($2.50 each), each one absolutely mouth-watering.

Owner Peter Chan himself stopped by at the end of the meal to make sure all was well. We assured him that we had had a great time, and we all felt a bit more confident that we understood Asian fusion: take the experience of a well-trained chef and combine it with fresh global ingredients.

Then you've created something really special. ▼

Cast your ballot!

Let your tastebuds decide!

Eat! Maybe its the perogies that practically melted your mouth. Maybe its the samosas that sent your senses into orbit. Maybe its the chocolate creation that lives on in your memory and calls out to you every time you eat out. Edmonton has it all.

Vote! Have your say. Tell us which food establishments serve your favorites in the categories to follow. Help the places you like win a coveted 8th Annual Vue Weekly Golden Fork Award. Read the results - and more - on May 11th. For your ballot to count, you must give answers in at least ten categories and include your name, address, and a daytime phone number.

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best dishes

- Appetizers _____
- Soups _____
- Salads _____
- Breads _____
- Steaks _____
- Venison _____
- Sushi _____
- Tapas _____
- Pub Food _____
- Dim Sum _____
- Sandwiches _____
- Hamburgers _____
- French Fries _____
- Wraps _____
- Pizza _____
- Desserts _____
- Chicken Wings _____
- Best Sweets _____
- Snacks (pretzels, bagels) _____

best restaurants

- Best Rest. (Fine Dining) _____
- Best Rest. (Mid Price) _____
- Breakfast _____
- Bakery _____
- Coffee Shop _____
- Tea Shop _____
- Deli _____
- Bavarian _____
- Greek _____
- French _____
- Italian/Pasta _____
- Chinese _____
- Thai _____
- Japanese _____
- East Indian/Tandoori _____
- Mexican/Latin American _____
- Steakhouse _____
- Seafood _____
- Vegetarian _____
- African _____
- Juice Bar _____
- Continental _____

other bests

- Best New Restaurant _____
- Pre-theatre dining _____
- Restaurant for lovers _____
- Innovative menu _____
- Wine list _____
- Beer list _____
- When you only have $10 _____
- Best when someone else is paying _____
- Late night/all night _____
- Weekend brunch _____
- Best service _____
- Sports Bar _____
- Best Patio _____
- Best Chain _____
- Best Hotel Restaurant _____
- Ultimate Dining Experience _____
- Best Independent Wine Store _____
- Best For People Watching _____

This is your official ballot. Send it in!

Name:

Address:

Phone # (daytime):

Mail answers to:
Vue Weekly's 8th Annual Golden Fork Awards
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Edmonton, Alberta
T5J 1L7

or FAX: 426 2889
or email: fork@vueweekly.com
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GOLDEN FORK AWARDS 2006

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Look at this symbol! Any restaurant advertising with this symbol wants to be considered by our readers when they vote for Vue Weekly's Golden Fork Awards to be announced on May 11, 2006. The ballot will appear in our April 13, 20 & 27. It asks you to vote for Edmonton's best on our Eighth Annual Reader's Choice Awards for over 50 best food categorize.

So watch for the symbol and sample the best of Edmonton's restaurants before you vote. There are great prizes to be won by readers who participate.

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Il Forno flourishes as family-friendly, neighbourhood favourite

CHRISTOPHER THRALL / christopher@vueweekly.com

People rave about **Il Forno Ristorante**. It is a little neighbourhood favourite, they say, with friendly service and terrific pasta.

If I seem unconvinced, they mention the wood-fired pizza oven or the wine list that generally falls under $40 a bottle. However, nobody ever mentioned a harpist.

A harp produces the most exquisite music known to man. My bride walked down the aisle to harp music. Have you ever seen an angel rendered with a trombone? As we entered Il Forno one Sunday evening and the first lilting notes cascaded across my spirits, I knew I was in for something special.

It seemed that everyone else was in for something special as well; at 6:30 pm, the place was packed. There were easily 24 tables full. Though our hostess seated us immediately beside the bank of windows along one side of the restaurant, the line of patient patrons started forming soon after.

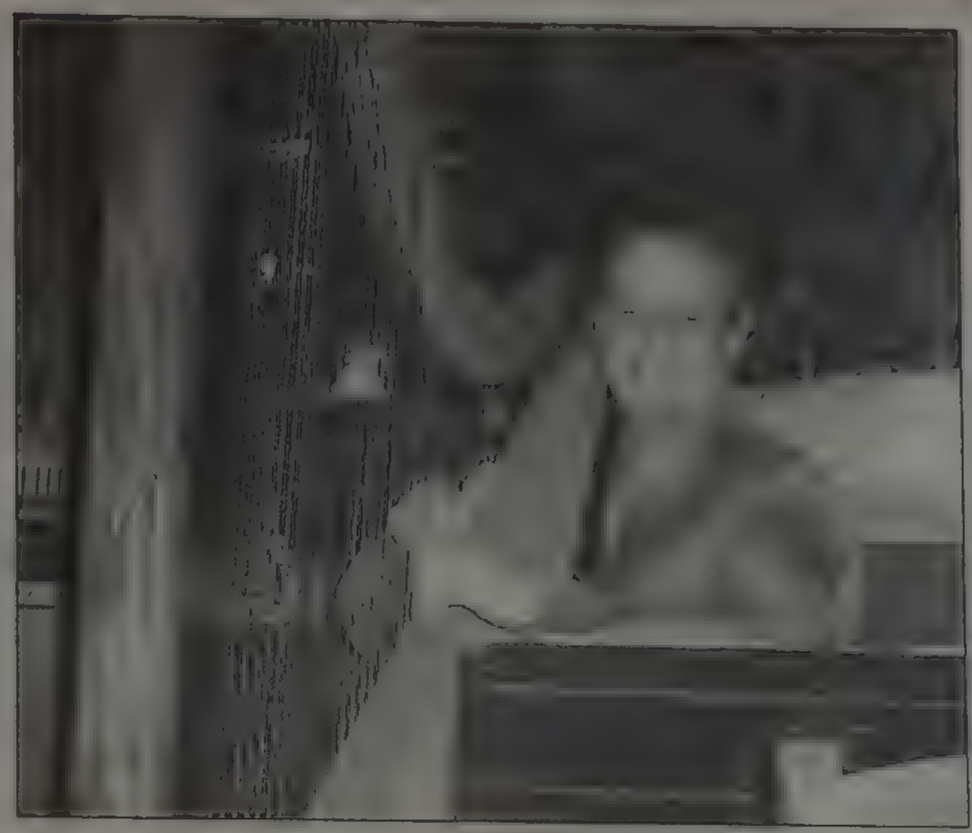
Our toddler was reaching advanced stages of crankiness, so we asked our busy but friendly waitress for the fastest possible dish while we glanced at our menus. I didn't feel overwhelmed with choices, but the four pages offered a tempting selection of solid appetizers, pasta, pizza and entrées for under $20. By the time she returned with a bowl of minestrone soup ($4.95), we were ready to order.

I decided on the pasta calabrese ($14.95), and my wife ordered pollo alla siciliana ($14.95). Since smaller portions were a mere $1 less, we decided to simply feed our daughter from our own plates and ordered her an apple juice ($2) to drink. My wife had a chamomile tea ($2.50) and, despite the alluring wine list, I requested a limonata ($2.25).

"Short noodles or long?" our waitress asked, as though we had any idea what she was talking about. My wife shrugged and went with long, so I elected for short to balance us out.

"IT'S BEEN A long time since I've been this impressed with a restaurant," my wife murmured as I blew on a spoonful of hearty minestrone for my impatient offspring. I glanced around and couldn't help but agree.

Il Forno was largely occupied by families: kids, boomers and parents enjoyed meals together as the harpstrings painted beautiful melodies in the air. There were, however, a number of dating couples, including one nervous pair a few tables over who couldn't have been out of their teens. Beneath wooden lattices hung from the ceiling, wrapped in fake vines and Christmas lights, each table drew a veil of intimacy around it. The effect on the room was cozy warmth, familiarity and comfort.



ITALIAN | MON - FRI 11 - 3 PM & 5 -10 PM, SAT 5 - 10 PM, SUN 5 - 8:30 PM
IL FORNO RISTORANTE
14981 STONY PLAIN ROAD
[illegible]

The clouds of delectable steam rising from the minestrone had me salivating, as I shovelled soup into my daughter's mouth as quickly as I could. The wide, shallow bowl was packed with vegetables that revealed their frozen origin: it didn't detract from the flavour. My tart limonata offered a hilarious counterpoint.

Besides the food itself, my favourite element of Italian cuisine is its speed. I delivered the final mouthful of soup to my daughter and looked up to see our entrées bearing down on our table. Sight and scent of these two platters heaped with pasta were simply magnificent. We dove in immediately.

"Short" noodles in my calabrese turned out to be tender rigatoni, ridged macaroni on steroids The noodles were large enough for my daughter to wear one on each finger, then pop them individually into her mouth She did this repeatedly, with a huge smile on her face.

My wife's eyes went round when she tried a bite of my pasta with its rich homemade sausage and red wine sauce. However, I don't think I have ever had tenderer sautéed chicken breast than that which graced her pile of linguine noodles.

A word of warning: as we ate, we found ourselves going faster and faster. We could feel the "full" sensation growing and resisted it as long as possible, trying to inhale as many savoury, delicious mouthfuls as we could before we were defeated Around two-thirds of the way through our meals, we called for mercy and for desserts

Il Forno had precisely three after-dinner options: lemon gelato, custard with berries, and tiramisu These three traditional Italian desserts would please the harshest Mama. Our waitress brought out our gelato ($4.95) in a little metal bowl with three spoons. Our daughter was less than enchanted with the ice cream substitute's sharp tang, which left more for her mother and me

We left Il Forno with our feet barely touching the ground Not only were we stuffed and provisioned for at least a lunchtime feast, but we were only out $60 plus tip. The ethereal music of the harp cushioned both our soles and our souls as we drifted out of Il Forno and back into life's regular soundtrack. ▼

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SPRING STYLE 06

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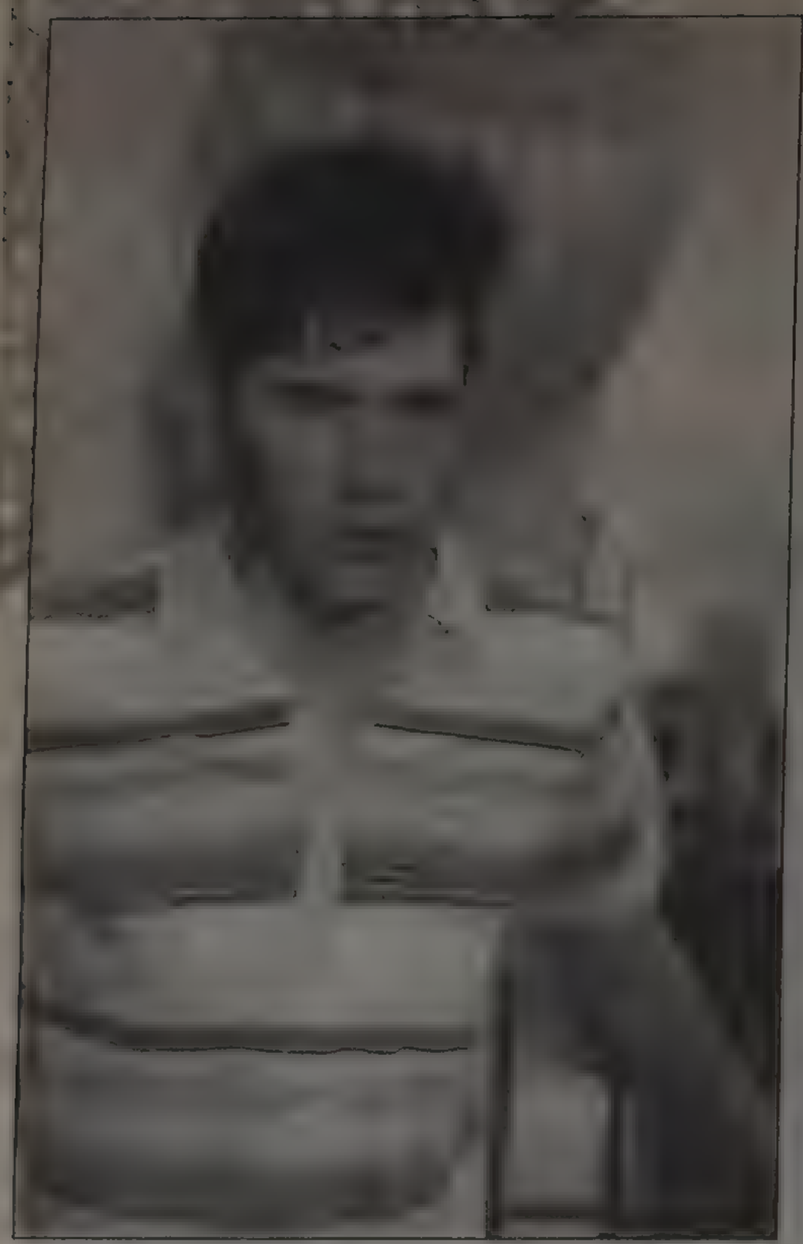

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ON PAGE 18

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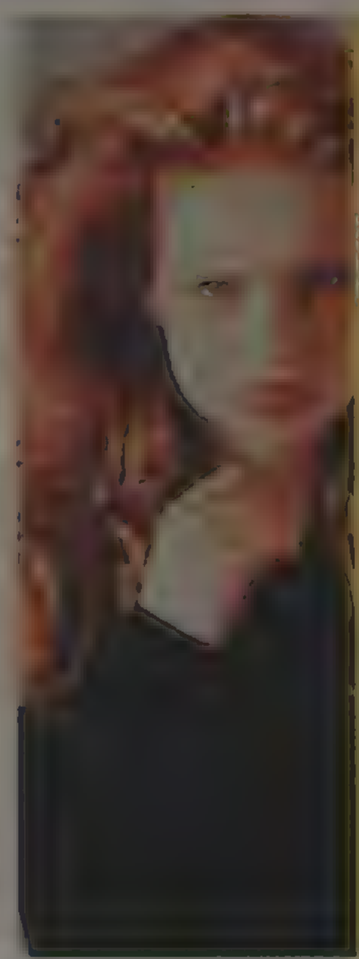

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TOP: SPRAYPAINT TIGHT JACKET AND SHIRT BY BENCH; HOBO PORTOCALL PEBBLE PURSE BY GUESS (RIVETED)
RIGHT: BIKERS SHOES BY SKETCHERS; PARKER STRETCH JEANS BY SEVEN LADIES (FIVETED)

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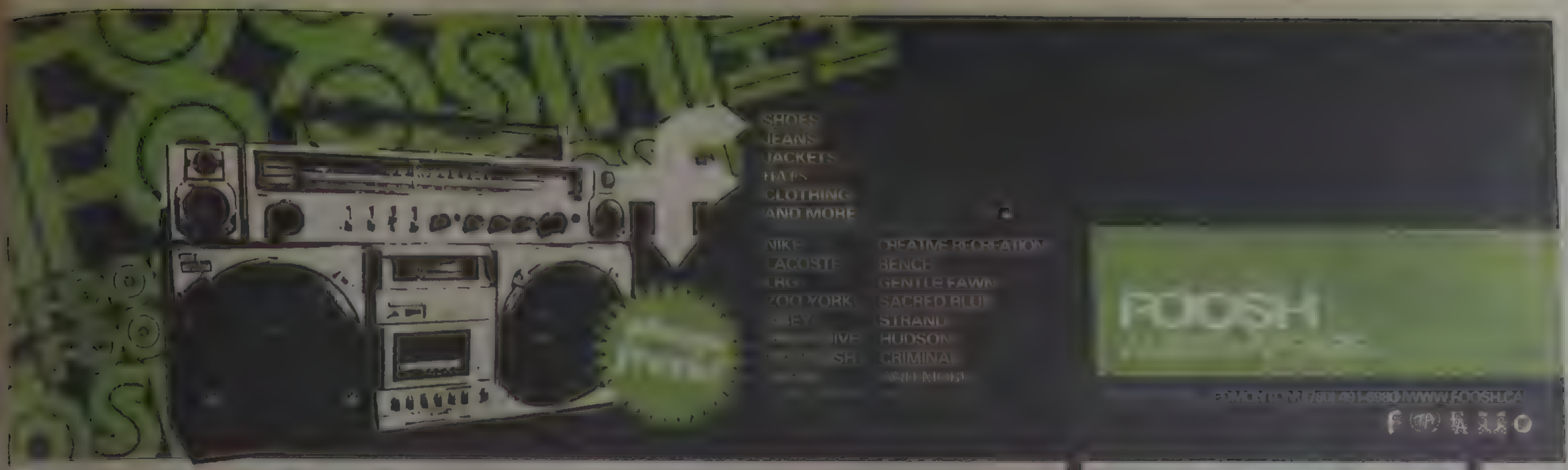

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FAITHLESS / 36
...A THOUSAND WORDS / 37

Trevor Schmidt not Coward-ly about staging the jazz standard of theatre

DAVID BERRY / david@vueweekly.com

Over the past few years, Northern Light Theatre's Third Space has been transformed from an exotic nightclub caging two American legends (*The Beard*) to a gender-bending medieval playground (*Silence*), from a deserted island housing shipwrecked singers (*Water's Daughter*) to posh salon where the wives of fascists discuss the finer points of power (*Summit Conference*).

Given the theatre's past, it's a little bizarre to try to figure out where the world of Noel Coward slips into all this

Coward's upper-class world of biting one-liners and witty banter just seems a touch out of place in a theatre that's arguably as alternative as they come in Edmonton—and the fact the play being produced is ***Private Lives***, possibly his most commercially and critically successful play, makes it seem all the more like the nail that's sticking out in the Third Space's construction.

PREVUE
APR 20 - APR 30
PRIVATE LIVES
DIRECTED BY TREVOR SCHMIDT
WRITTEN BY NOEL COWARD
STARRING JEFF HASLAM, JEFF PAGE, MARALYN RYAN, KSENIA THURGOOD
THIRD SPACE (11516 - 103 STREET), $15 - $20

But Trevor Schmidt, artistic director for NLT and the man behind the scenes for *Private Lives*, isn't daunted by the prospect of taking the theatre equivalent of a jazz standard and making it a little more his style.

"It's not really the most mainstream piece of theatre we've done, because we're not doing it in a very mainstream way. It's a very popular play, certainly, and it's a well constructed classic, for sure, and it's of a certain period, as well, but that doesn't mean that's how we're presenting it," he explains over the phone from the theatre, during a break from rehearsal.

"This play, I think, just because it's Coward, almost always gets done in Coward's period. We wanted to move it around a bit, and we didn't contemporize it, but we put it in the late '60s, which is, I think, just a wilder, brighter, funner place, a lot more fun than just doing a museum recreation of that Coward period."

OF COURSE, it can be hard to separate Coward from his time and place. *Private Lives* revolves around Amanda and Elyot, two former lovers who have since bitterly separated and taken on new spouses.

When they both honeymoon in Paris, they find themselves sharing a balcony in a posh hotel. Exceedingly bored with their vapid new lovers, they start to rekindle their love—only to rekindle their frothing hatred as well.

It's a world that practically screams 1920s Britain, pencil moustaches and elegant ball gowns and sipping brandy in expensive apartments. But for Schmidt, the idea that two lovers shouldn't live together but can't live

CONTINUES ON NEXT PAGE

Spritely Eckford crosses the actor/director divide

DAVID BERRY / david@vueweekly.com

It might be the case that, deep down inside every actor, there's a not-so-small part of them that wants to direct

And while ambition is certainly an admirable quality, surely there's got to be such a thing as wading in to test the waters before you dive right in

Local actress-turning-director Clarice Eckford's obviously not a patient person, though: less than a year after she graduated from the U of A's BFA acting program, she's already stepped to the other side of the curtain for The Living Room Play House's production of ***The Dungeon Master's Handbook***, Calgary playwright Rob Moffat's one-man show about a troubled youth trying to work himself out through roleplaying games

And although Eckford thinks that things have gone pretty well so far—thanks in no small part to friend and collaborator Sheldon Elter, who knows his way around one-man shows—she's got some cautionary advice for anyone thinking that a one-man show is a great way to jump into the director's pool.

"No. God no. No one should ever direct a one-man show as their first project," she says with a ruefully boisterous laugh. "It's the hardest kind of show to do

"When it's a collaborative effort it's a lot of just letting the actors go off, and then the director tries to shape it," she explains

"But in a one-person show, it's basically just trying to figure out what the hell we're saying, and who we're talking to, and character switches and how to make it clear to the audience what the hell is going on, because it's fairly rare you walk into a room and someone is talking to themselves."

PREVUE
APR 20 - 23 (8 PM)
THE DUNGEON MASTER'S HANDBOOK
DIRECTED BY CLARICE ECKFORD
WRITTEN BY ROB MOFFAT
STARRING SHELDON ELTER
LIVING ROOM PLAY HOUSE (11315 - 106 AVENUE), PAY-WHAT-YOU-CAN

THE PERSON IN QUESTION is Jordan (Elter), a new-in-town teenager trying to make sense of his dirty house and broken-down stepdad through Dun-

CONTINUES ON NEXT PAGE

Pirot and Craddock may be *Faithless*, but they're also divine

DAVID BERRY / david@vueweekly.com

REVUE

TO APR 30
FAITHLESS
DIRECTED BY MARILYN COPITHORNE
WRITTEN BY & STARRING CHRIS CRADDOCK, STEVE PIROT
ROXY THEATRE, $17 - $24

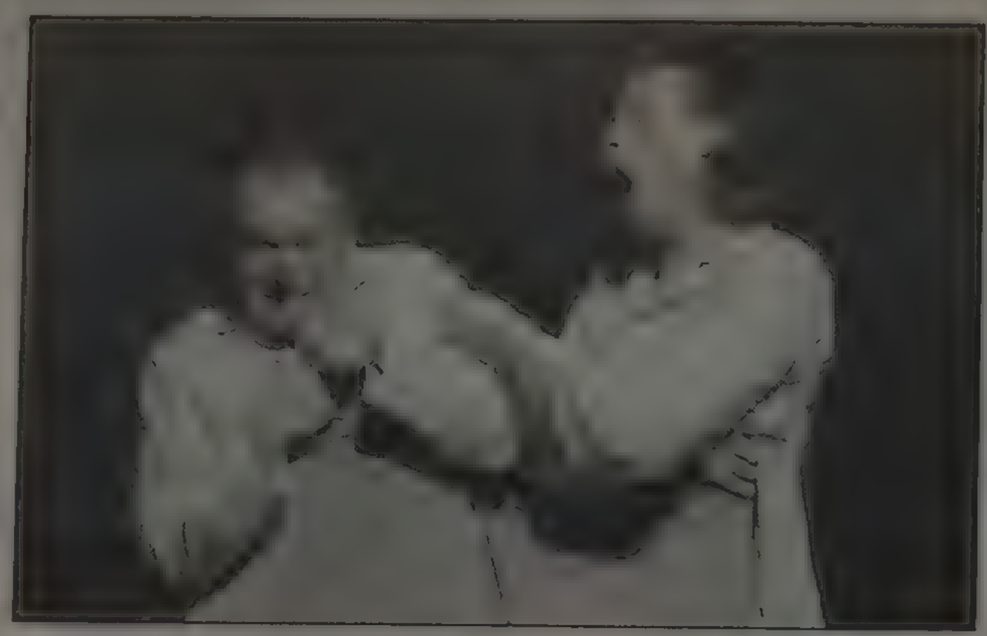
At the worst of times, writing about art really is like dancing about architecture; using a medium to describe a medium can be a phenomenally frustrating task, which is probably why most writers stick to writing art (or news).

It's at its hardest when something so richly uses the strengths of its medium, so effortlessly captures the essentials—anything but seeing the real thing will seem grossly insufficient by comparison.

Faithless, written and performed by Chris Craddock and Steve Pirot exudes such a palpable theatrical life, it's nearly impossible to capture the spirit of the thing with the written word (in review or in the script). Such is the job, though.

It opens on Stevie (Pirot) and Daryll (Craddock) McGriffen, young brothers waiting in bed for their dad to tuck them in with their nightly story (subtle but telling is how the duo manage to look like they're naturally lying in bed while standing up, the blanket tucked underneath their armpits getting pulled by a gravity somewhere behind them).

We return to the boys frequently while also following their father, the famous novelist Jed McGriffen, who's dealing with the death of his sons by swallowing sleeping pills and reliving his life. It eventually dawns on the boys that they're actually dead, while dad drifts through experiences with his publisher, two former wives, Jesus, Satan and one smarmy TV host.



WITH NOTHING BUT a blanket and two chairs in the middle of a black box, Craddock and Pirot get cosmically creative, conjuring up worlds and dancing through them effortlessly.

Pirot is particularly impressive, maybe because he shows up on stage less than his partner; his stoic funeral director sets the tone for much of the dry humour to come, though he's probably at his best while playing Jed's two wives, more affecting than funny.

I could swear I've pillow-talked with his Mary, and his body practically withers as she succumbs to an unknown disease. He also manages a bitchy perfection as the witty Julie, practically smelling like pith and booze.

Craddock doesn't work the same range, but manages to anchor the play with his emotional depth as Jed, making torment and ecstasy equally believable.

For its inherent theatricality though, the failings the play does have come from the text. It never really feels like the pair are digging for deeper truths through each scene change—they show how belief affects us, from families to faith healers, but never seem as concerned with the why of it all, smooth skin covering nothing but bone. As well, the ending isn't as far from cloying as it could be and seems to recommend suicide, though not explicitly.

These concerns really are quibbles though; the overall package is so inherently satisfying, the talent so tangible, Craddock and Pirot could be miming changing their socks and it would be worth seeing.

And damn hard to properly write about. ▼

Everybody's had secret, *Private Lives*

CONTINUED FROM PREVIOUS PAGE

apart is a fairly universal one.

"It's that thing where you're consistently drawn back to someone in your past who maybe wasn't good for you, and I think that's something everyone can relate to that at some point," he points out dryly. "I also think it's about history repeating itself, where you know you were in a negative or destructive relationship in the past, you yearn for it again, because it made you feel something exciting. It's about confusing passion with love."

This being Coward, though, the themes generally take a back seat to the dialogue—arguably everything is a plot contrivance so Amanda and Elyot can get together and splash each other with stinging remark after witty insult. Which, according to Schmidt, isn't such a bad thing very so often.

"I'm not so concerned with the psychological aspect of it, and there's plenty of people who would want to do that, but I don't think there's anything wrong with theatre that's actually enjoyable, that's just fun," he says, showing an obvious affection for Coward-esque sting.

"I know that some people get angry with theatre that's just frivolous, but we so rarely do theatre that's just frivolous, so that might be the big exception to the rule of Northern Light Theatre, that might be what makes it a weird play for us to be doing." ▼

Eckford: Charisma of 19

CONTINUED FROM PREVIOUS PAGE

geons & Dragons, and playing his guitar, and anything else he can think of.

For Eckford, though, the most important part of the play—especially for young audiences, as it makes its way across Edmonton and southern Alberta high schools—is that people can actually see some of themselves in Jordan, a task that she says Elter has taken on ably.

"He brought in a lot of his own experiences, which is essential for a play like this to work, and it's really inspiring watching someone go there," Eckford says.

"I think that's why it's so great for students to watch it happen, because in some ways they see themselves, they see something that reflects their own life, so it's okay for them to feel those feelings and have those experiences." ▼

It's a pre-op, post-op photo-op

AGNIESZKA MATEJKO / agnieszka@vueweekly.com

Every time I walk through the glass doors of the University of Alberta Hospital my emotions well up like a tide.

It is in these rooms that I first saw the faces of my newborn children, and it is where I watched my father pass away. Of course, it isn't just me; most Edmontonians feel the same surge of emotions. For so many of us these brick walls hold memories of the best and worst events in our lives.

With such depth of feeling embedded in every crevice, it is hard to imagine that a photography show could do justice to our collective memories of the University Hospital. And yet, that is exactly what the exhibition **... a thousand words** has succeeded in achieving.

This show—put on in celebration of the 100th anniversary of the hospital and the fifth birthday of the Stollery Children's Hospital—shows the funny, the poignant and the excruciatingly sad moments in the daily life of the hospital over the last two decades.

Both artists selected to create this commemorative exhibition were chosen for their extraordinary sensitivity to the place. And as resident photographers, Stephen Wreakes and Pat Marston have quite literally climbed rafters, scoured each hallway and observed nearly every aspect of hospital life. They have stood for hours in the OR taking shots of operation procedures, documented the slow healing process of burn patients and consoled crying children as they took photos of the helmets that were made to reshape their skulls.

But amidst the assigned photos for annual reports and brochures, both photographers have captured brief moments when something fascinating happened around them.

"We are shooting something we have been asked to shoot, and then we see something else that looks great and we take the picture," Marston explains.

OUT OF THE THOUSANDS of these photographs, they selected several dozen for the exhibition. These include funny moments, such as the time Wreakes saw a nurse wearing funky blue shoes and asked her to put her feet together for a shot.

PREVUE

TO JUN 11
... A THOUSAND WORDS
BY PAT MARSTON & STEPHEN WREAKES
MCMULLEN GALLERY (8440 - 112 STREET)

There are spectacular panoramic scenes of the construction of the new Mazankowski Heart Institute taken from the rooftops of adjoining high-rises. (Both photographers have access to the oddest places, and they've climbed ladders and rooftops to take pictures.)

Of course, there are a few gory operation shots. But for me, the most poignant photos—the ones that will never be erased from my memory—are the bereavement pictures from neo-natal intensive care.

"It's an intimate relationship," Marston starts to explain with deep emotion, and Wreakes continues her sentence.

"You see families at the worst time of their life and hopefully give them some comfort and some beautiful photographs," he says.

Photographs such as the one Marston captured in a passing moment of breathtaking beauty: a dad held the hand of his ill infant while the mom wrapped her hand around his; their hands entwined like the petals of a flower.

With such daily exposure to the greatest depths of human emotion through the sharp focus of their camera lens, it's hard to imagine how these two photographers cope.

"We get lots of good support," explains Marston, whose voice fills with affection for the hospital staff. But she adds after a moment's pause, "There are days when we need to close the door."

For Wreakes the hardest part is switching gears. "We go through the whole range of emotions in 20 minutes," he explains.

However, both photographers, far from being nervous wrecks, have the same amazingly calm and gentle demeanour that is the hallmark of the whole show.

"There is a room where you lock it away, but it's important that you don't throw away the key," explains Wreakes, adding, "The day we stop getting affected by the stuff, then it's time to quit." ▼

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April 26, 2006

Show them the money!

ARTS | AWARDS

CAROLYN NIKODYM / carolyn@vueweekly.com

Except for a few paparazzi-addled Tinsel Town-ites, most artists don't make a heap of money. The label "starving artist" has a thread of truth to it.

So it's always good to spread news about awards for those most intrepid of souls.

Syncrude and Enbridge, sponsors of Theatre Network's upcoming NextFest, have created a new award for emerging artists. And they've got a total of $5 000 to give up.

The awards are meant to recognize and support the creativity and ingenuity of independent young artists in all disciplines who are under the age of 30, and they will be presented during the opening ceremonies of the Next Generation Arts Festival on June 1.

(The festival itself, which will feature theatre, film, dance, music and visual arts by young artists, runs from Jun 1 - 11.)

Artists can nominate themselves or others by filling out the nomination package and submitting it by May 1.

There are, of course, criteria for the award, like how the cash is to be spent. But for more information you can call the Roxy Theatre or visit attheroxy.com/nextfest/about.php. ▼

Shrewd bets are on the Bard

ARTS | FUNDRAISER

CAROLYN NIKODYM / carolyn@vueweekly.com

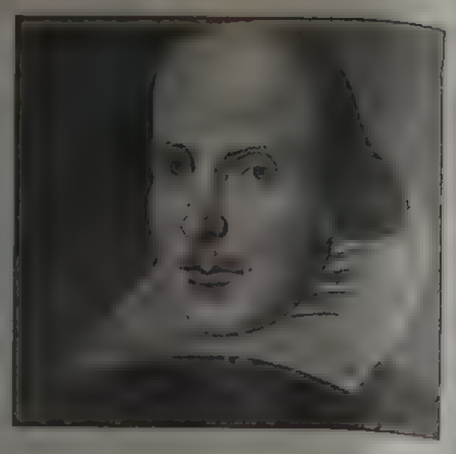
It's hard to believe that it's almost time again to share Hawrelak Park with the Bard, poetry-speaking actors and, of course, blood-sucking mosquitoes.

Their season launch Apr 19 revealed that this summer the Free Will Players' artistic director John Kirkpatrick and his band of merry actors will be trying their hand at Shakespeare's *The Taming of the Shrew* and, the Bard's penultimate play, *Hamlet*.

But before then, and even before the trees start their spring bud, you know that the River City Shakespeare Festival is coming when the 18-year-old not-for-profit theatre company hosts their annual fundraiser.

In celebration of Shakespeare's 442 birthday on Apr 23, Shakin' Down the House—a, er, "no holds Bard" event at the Citadel—will feature a funny-money casino with local celebrity dealers, including Julien Arnold, Troy O'Donnell and Annette Loiselle, and will be hosted by the company's charismatic former artistic director James MacDonald.

The evening, of course, will be rounded out by food, music and silent auctions, but the FWP are calling on all attendees to have a little



fun, maybe visit Shirley Potter's first and come dressed in late-1500s period costume in which to gamble your bucket o' duckets away. As Polonius advised Laertes in *Hamlet*, "the apparel oft proclaims the man." ▼

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DANCE

ALBERTA BALLET–UP CLOSE Timms Centre, 87 Ave, 112 St, U of A (451-8000) • Alberta Ballet presents four stunning, evocative, modern works in an intimate setting • Apr. 28 (8pm) • $30 at TicketMaster

[illegible] DANCE DAY [illegible] Edmonton and Landing Pad, Mile Zero Dance Studio • Gerry Morita's new work featuring dancers in unexpected places in the downtown core Kathy Ochoa's new work will feature eight women juxtaposed into a continuous moving sculpture • Sat, Apr 29 • Open Forum at the studio (8pm) for video presentation and discussion on the issues of site-specific dance

PEDRO GUASP SPANISH FLAMENCO DANCERS Royal Alberta Museum Theatre, 12845-102 Ave • Sun, Apr 30 (4pm) • $14 (door) • Proceeds to the Hispanic Catholic Church of Edmonton, Our Lady of Guadalupe

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • Open: Tue-Sat 10am-5pm • *SPRING GALLERY WALK* Featuring landscape paintings by Lorenzo Dupuis, Donald Pentz, and others, bronze sculpures by Patrick Meagher and Ben Mcleod, Sat, Apr 22 (10am-5pm), Sun, Apr 23 (12-4pm) • Artworks by Seka Owen and Leszek Wyczolkowski, Apr 29-May 12, opening reception Sat, Apr 29

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Discovery Gallery:** • *GOING GREEN* Exploring Environmentally Concious Aspect of Fine Craft • Apr 22-June 3 • Opening reception Sat, Apr 22 (Earth Day) (2-4pm)

ART BEAT GALLERY 26 St. Anne Street, St Albert (459-3679) • Open Tue, Wed, Fri 10am-6pm, Thu 10am-8pm, Sat 10am-5pm • *WORLD'S APART*. The first collaboration of artworks by painter Roger Belley and sculptor Joanna Drummond • Until Apr 30

ART GALLERY OF ALBERTA 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Fri 10 30am-5pm, Thu evenings until 8pm, Sat-Sun 11am-5pm • *SUNRISE ON THE SAUGENAY*. Watercolour and oil paintings by Lucius O Brien, and documentation relating to O'Brien's painting *Sunrise in the Saugenay of 1880*, until May 28 • *PAINTING A NEW COUNTRY. THE LANDSCAPE OF POST-DOMINION CANADA* Featuring a selection of artworks by William Atkinson, Cornelius Krieghof, Frederick Verner and [illegible], 28 • *MIRROR MIRROR*. Artworks that [illegible] cal fascination with the human face an[illegible] ted and challenges us to [illegible] study ourselves in the mir[illegible] • *NEW ACQUISITIONS* Artworks by con[illegible] Edmonton, Alberta and across [illegible] works donated by local collectors, until [illegible] • *CROMES CONVERSATIONS/CONFESSIONS* Artworks by Max Dean, Kristan Horton, Atom Egoyan, Laiwan, George Bures Miller, Don Ritter, and David Rosetzky, until June 11 • *UNCERTAINTY MARKERS AND COMMOTION MACHINES* Installation by Jean-Pierre [illegible], until June 11 • **Kitchen Gallery:** *SPARE* Printworks by Steven Dixon, until June 11 • **Children's Gallery** *ALPHABET SOUP* incorporating illustrations by Lorna Bennet, through 2006 • **All day Saturday:** Sat, Apr 2[illegible] Talking with Artists Steven Dixon talks about his exhibition *Spare* (2-3pm) hands-on workshop with Davey Thompson (1-4pm)

ART MODE GALLERY 12220 Jasper Ave (453-1555) • *SPRING GALLERY WALK* Featuring artworks by Francois Faucher, Chris Bowman, Michel Leroux, Pam Weber, Louise Larouche and new landscapes by Raymond Caouette • Sat, Apr 22 (10am-5pm), Sun, Apr 23 (noon-4pm)

ARTSHAB STUDIO GALLERY 10217-106 St, 3rd Fl (439-9532/429-2024) • Open: Thu 5-8pm, Sat 2-8pm • *CREEPY* Artworks by 13 visual artists who explore the diversity of "creepiness" through various mediums • Until Apr. 27

BEARCLAW GALLERY 10403-124 St (482-1204) • *SPRING GALLERY WALK*. Featuring artworks by Norval Morrisseau, Jane Ash Poitras, George Littlechild, Joane Cardinal-Schubert and new works by LauraLee Harris • Sat, Apr. 22 (10am-5pm), Sun, Apr. 23 (noon-4pm)

CAELIN ARTWORKS 4728-50 Ave, Wetaskiwin (780-352-3519 1-888-352-3519) • Open Mon-Fri 9 30am-5 30pm, Sat noon-4pm • Artworks by Leon Strembitsky, Colleen McGinnis, Donna Brunner, Rosalind Grant, Judy Hauge

CHRISTL BORGSTROM'S RED GALLERY [illegible] (439-8210) • Open Mon-Fri 11am-5pm • *MY FAMILY, MY SELF*. Contemporary portraits • Until Apr 30

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • Open: Tue-Fri 9 30am-5 30pm • *COLLAGE CUT-OUT COLOUR* Artworks Louisiana Bendolph, Mary Lee Bendolph, Jack Bush, Caio Fonseca, Peter Halley, Robert Kelly, Henri Matisse, William Perehudoff, Frank Stella and Cecil Touchon • Apr 22-May 6 • Opening reception: Apr 22 • *SPRING GALLERY WALK* Sat, Apr 22 (10am-5pm); Sun, Apr 23 (noon-4pm)

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd (482-1402) • Open: Tue by appointment only, Wed-Fri 10am-5.30pm, Sat 10am-4pm, closed long weekends • *COLLECTION 2006*. New artworks by various artists. • *SPRING GALLERY WALK:* Sat, Apr 22 (10am-5pm), Sun, Apr. 23 (noon-4pm)

FAB GALLERY Rm 1-1 Fine Arts Building, 112 St, 89 Ave (492-2081) • Open: Tuesday to Friday, 10am to 5pm, and Saturday, 2pm-5pm • *ELEMENTS*. Bachelor of Design Grad Exhibit • Apr 18-29 • Opening reception Thu, Apr 20 (7-10pm)

FRINGE GALLERY 10516 Whyte Ave (432-0240) • Artworks by James Davies • Until Apr 29 • Opening reception: Sat, Apr 22 (1-4pm)

GALLERY AT MILNER Stanley A. Milner Library, 7 Sir Winston Churchill Sq • *DA CAPO SCENES FROM A RAW PALETTE*. Paintings by Laurie MacFayden • Until May 1

GRANT MacEWAN COLLEGE Centre for the Arts, Studios 106, 109, 113, 10045-156 St (497-4321) • *LOOK, ART:* 2006 fine art graduates' artworks • Apr 24-27 (12-6pm), closed Apr 23 • Opening reception: Apr 22 (7-9pm)

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **Main Space:** *SPACED OUT*. Large-scale all white installation inflated white papery-fabric sculptures by Marcia Huyer • **Front Room:** *SHIPPING/RECEIVING:* Scott Rogers recreates Chicago's Sears Tower in sculpture and large-scale drawing • Apr 20-May 20 • Opening reception: Apr 20 (7-10pm)

JASPER YELLOWHEAD MUSEUM AND ARCHIVES [illegible] Pyramid Lake Rd, Jasper (780-852-3013) • **Main Gallery:** *THE BODY SPEAKS*. Mixed-media artworks by Claude Babcock and Jenny Clark, until Apr. 23 • **2nd Gallery:** *ILLUMINATION AND THE HUMAN FORM:* Artworks by Janine Bednarski, until Apr. 23

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • Decoupage and papier tole by Millard Foster • Until May 4

JOHNSON GALLERY (SOUTH) 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Artworks by Myma Wilkinson, Elizabeth Hibbs, Glenda Beaver, Raymond Chow, Wendy Risdale, and others • Through April

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) • Open Tue-Fri 9 30am-5 30pm, Sat 9 30am-4pm • Artworks by Norval Morrisseau, Audrey Pfannmuller, Ted Hesketh, pottery by Linda Nelson • Through April

LATITUDE 53 10248-106 St, 2nd Fl (423-5353) • Open Tue-Fri 10am-6pm, Sat 12-5pm • *SNAP SHOTS ...:* Photo-based artworks by ten artists, curated by Todd Janes, until May 13

• **ProjEx Room:** *A COLLECTION OF PAINTINGS MADE FROM THE DAYTIMER OF A VERY BUSY LADY*. Paintings by Andrea E. Lefebvre, until May 13

LITTLE CHURCH GALLERY 455 King St, Spruce Grove (962-9664) • *JUST ME AND A FEW OF MY FRIENDS* Artworks by Sharon Karst • Until Apr 28

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • *A THOUSAND WORDS*. Photographs by medical photographers Pat Marston and Stephen Wreakes in celebration on the U of A Hospital's 100th anniversary • Until June 11

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm, Sun 10am-6:30pm • *PLACES*. Sculptures and paintings by Tammy Salzl; Apr. 22-May 22; opening reception: Sun, Apr. 23 (1-3 30pm) • **Dining Room Gallery:** Paintings by Mary Paranych; Apr. 20-June 1

MUSEE HERITAGE MUSEUM 5 St. Anne Street (459-1528) • Open. Mon-Sat 10am-5pm, Sun 1-4pm • *NORTHERN FOCUS*. Robert J. Flaherty's photographs of Canada's Arctic Peoples, 1910-1914 • Until Apr 29

MUTTART CONSERVATORY 9626-96A St • *BECHA KPACHA-VESNA KRASNA:* A Celebration of Ukrainian Art • Until June 4

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2.30pm, Tue 6 30-8 30pm, Thu 6-8pm • *KIDZART*, until Apr. 24 • *HEART OF COMMUNITY*. Children's artworks, silent auction in support of inner-city after school art programs. Apr 28-29, Fri (3-7pm), Sat (11am-4pm)

OTTWELL CENTRE (RED BARN) 590 Broadmoor Blvd, Sherwood Park • Student Art Competition Show and Sale Produced by Senior Secondary Students in Strathcona County • Fri, Apr. 22 (7-10pm) and Sat, Apr 22 (10am-5pm) • Awards will be presented Fri, Apr 21 (7pm)

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • *HIDDEN TALENTS VI:* Student exhibition curated by Diane Gwilliam • Until Apr. 28 • Hidden Treasure Apr. 22 (1-4pm) for children 6-12

REYNOLDS-ALBERTA MUSEUM 2km W of Wetaskiwin, Hwy 13 (780-361-1351/1-800-661-4726) • Open: Tue-Sun 10am-5pm • *LIFE AND TIMES OF THE MOTORCYCLE*. Until Sept. 17, 2006 • $9 (adult)/$7 (youth)/$5 (child)/free (child six and under)

ROYAL ALBERTA MUSEUM 12845-102 Ave, www.royalalbertamuseum.ca • *PYSANKY! THE ART AND PASSION OF CHESTER KUC*. Until May 7

ST. ALBERT PLACE 5 St. Anne Street, St. Albert • *THE MUSIC OF COLOR:* Artworks by the St. Albert Painters Guild • Apr. 28-30, Fri: 10am-10pm; Sat: 10am-5pm; Sun 11am-4pm • Opening reception: Fri, Apr. 28 (7-10pm), live music by the Woodman Duo

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • *THE DESERT, THE MOUNTAIN AND THE CLOUD*. Black and white silver print photographs by Tom Willock • Apr. 22-May 16 • Opening reception: Sat, Apr. 22 (1-4pm) artist in attendance • *SPRING GALLERY WALK*. Sat, Apr. 22 (10am-5pm); Sun, Apr 23 (noon-4pm)

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • *10 STEPS:* Featuring drawing/printmaking artworks by Romanian print artist Florin Hategan • Until May 25 • Opening reception: Thu, May 4 (7-9pm)

SPECTRUM ART GALLERY 9418-91 St (634-9177) • Open: Tue-Sat 11am-9pm, Sun-Mon by appointment only • Featuring artworks by various artists including the curator, Christopher Lucas • Through April

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • Open: Tue-Wed, Fri 10am-6pm, Thu 10am-8pm; Sat 10am-5pm • *EXPRESSIVE ABSTRACTIONS* • Through April

TU GALLERY 10718-124 St (452-9664) • *1ST ANNIVERSARY SHOW:* Featuring artworks by Alan Boileau, Patricia Shiplett, Miranda Jones, Craig Campbell, Daryl Richardson, Colin Comeau, and others • *SPRING GALLERY WALK*. Sat, Apr. 22 (10am-5pm); Sun, Apr 23 (noon-4pm)

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm • *JOYFUL THREADS:* Fibre artworks by Dawna Dey Harrish, Margo Fiddes, Mary Anne Kilgannon, Sharon Willas Rubuliak, and Cath Tomm • Apr 20-May 19 • Opening reception, Thu, Apr. 20 (7-9.30pm)

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5 30pm • Landscape paintings by Herald Nix, until Apr 24 • Artworks by Robert Scott; Apr 27-May 12

WEST END GALLERY 12308 Jasper Ave (488-4892) • Open: Tue-Sat 10am-5pm • *31ST ANNIVERSARY EXHIBITION*. Selected artists commissioned to create a major work for this special occasion; until May 12 • *SPRING GALLERY WALK*. Sat, Apr 22 (10am-5pm); Sun, Apr 23 (noon-4pm)

WORKS GALLERY Commerce Place, Main Fl, 10150 Jasper Ave (426-2122) • Open: Mon-Fri noon-5pm • *SURVEYS AND BRIGHT CALAMITIES:* Oil and charcoal paintings by Shane Krepakevich • Until Apr. 28 • closed Good Friday and Easter Monday • *WORKER'S ART EXHIBIT:* Featuring visual art by working people who are not full time artists. Art works by Mary Joyce and others, curated by Tom Gale. • Opening reception, Thu, Apr. 27 (5 30pm)

LITERARY

AUDREY'S BOOKS 10702 Jasper Ave (423-3487) • Book launch of Mary Oakwell's new book *Many Foundations Historic Churches of Alberta;* Tue, Apr. 25 (7 30pm) • Book launch of Ed Struzik's new book *Ten Rivers: Adventure Stories From the Arctic;* Thu, Apr 27 (7 30pm)

CITADEL 8928-101A Ave (423-3487) • David Suzuki gives a talk and slide show based on the second half of his autobiography, *David Suzuki: The Autobiography* • May 9 (7pm)

DEWEYS Power Plant, U of A Campus • *Wild Prose Country:* Poetry and prose reading featuring Jacqueline Baker (writer in residence at GMCC), local writers, music by John Guliak • Apr. 19 (7pm)

GRANT MacEWAN COLLEGE City Centre Campus, Bookstore, discoverycafepoets @hotmail.com • *The Dream of the Earth: How do we fit into the dream? How are we part of the dream in evolution and ecology?* Hosted by Sandra Mooney-Ellerbeck, facilitated by Nancy Mackenzie, music by Ted Blodgett and Audrey Whitson. Readings by Jannie Edwards, Kathy Fisher, Nancy Mackenzie and students • Apr. 22 (1-2 30pm) • Free

KASBAR LOUNGE Yianni's Taverna basement, 10444-82 Ave • Rock the Kasbar open-stage spoken word featuring various readers with the Raving Poets Band • Every Wed (8pm) • Until Apr. 26

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu 8 30pm, Fri 8 30pm, Sat 8pm and 10:30pm • Chris Warren; Apr. 20-22 • Bob Angeli, Apr. 27-29

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open: nightly 8pm, Fri 8pm and 10.30pm, Sat 8pm and 10 30pm, Sun 8pm • Jake Jarmel from Seinfeld, Marty Rackham with special guests, Apr. 20-23 • Hit or Miss Mondays: Amateur live stand-up; Mon, Apr 24 • An evening of hypnotizing fun with Sheldon Fingler; Tue, Apr. 25 • Improv in the Evening with the Second City Improv Players and the Fresh Faces of Stand-up; Wed, Apr 26 • Special concert featuring Gilbert Gottfried (*Hollywood Squares* and *The Tonight Show*), with MCs Rick Bronson and Paul Brown and Mike Tod (*Corner Gas* comedy genius contest); Apr 27-29 • Lars Callieou with guests; Sun, Apr 30

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Open: Wed-Fri 8pm, Sat 8pm and 10 30pm, Sun 8pm • Pete Johansson with Larry Vazeos, Apr 20-23

THEATRE

ARE WE THERE YET? Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq (439-3905/420-1757) • By Jane Heather, presented by Concrete Theatre • Apr. 30-May 12

BIGGER THAN JESUS Citadel Rice Theatre, 8928-101A Ave (425-1820) • A funny and poignant multi-media m[illegible] questioning the mysteries of life and the historical and modern viewpoints on Christianity, starring Rick Miller and directed by Daniel Brooks • Until Apr. 23

CHIMPROV Varscona Theatre, 10329-83 Ave (433-3399) • Comedy improv every Sat 11pm (except last Saturday of the month)

COMEDY NIGHT IN CANADA Jubilations Dinner Th[illegible] 8882-170 St (484-2424) • A variety '60s and '70s sty[illegible] with fast paced comedy sketches and music • Until [illegible]

DEAR FIZZY TransAlta Arts Barns (448-9000) • Produ[illegible] by Theatre de L'Oeil, script by Simon Beaudrealt A sto[illegible] Fairies, talking mice, and the other creatures that inhab[illegible] Fizzy's house • Apr. 21-30 (Fri-Sat 7pm, Sat-Sun 2pm) • Two-For-One (Sat) night)

DIE-NASTY Varscona Theatre 10329-83 Ave (433-3399) • Directed by Dana Andersen, intrigue, passion and sh[illegible] gans abound in Edmonton's live improvised soap opera • Every Mon (8pm) until May 29 • $10 (door)

THE DUNGEON MASTER'S HANDBOOK Living Room F[illegible] House, 11315-106 Ave (454-0583) • Azimuth Theatre pr[illegible] Rob Moffatt's one-man show starring Sheldon Elter Fantasy and reality blur as Jordan spends an afternoon introducing [illegible] friend to the dangerous and imaginative world of Dungeon and Dragons • Apr. 21-23 (8pm) • Pay-what-you-can

FAITHLESS Theatre Network, 10708-124 St (453 2440) • Comedy, written and performed by Chris Craddock and Ste[illegible] Pirot, directed by Marianne Copithorne A world-famous nov[illegible] ist, desperately seeking redemption, travels back through [illegible] life, encountering everyone from past lovers to Jesus and the Devil • Until Apr 30 • $22 (adult)/$18 (student/senior) ($1 more on Fri and Sat evenings) at TIX on the Square

FOOTLOOSE Mayfield Inn, 16615-109 Ave • A high-energy, rockin' musical • Until June 25

GODSPELL Louis St. Laurent High School, 11230-43 Ave (435-3964) • A family musical based on the Gospel of St Matthew. Music and new lyrics by Stephen Schwartz • Apr. 27-29 • Thu-Fri, 7pm: $8 (youth/senior)/$10 (ad[illegible]) Sat dinner theatre, 6.30pm: $30

INDIE 5 COLLECTIVE: THRESHOLD PCL Studio in the TransAlta Arts Barns (420-1757) • A preview to Indie 5 with music spun by Michael Cowie and featuring excerpts from Amy Defelice's Trunk Theatre's *Caryl Churchill*, Gerry Morita and Mile Zero Dance's *Water's Edge*, Etcetera Theatre Collective's *[g]listening*, Mutt's Nuts' Crazy Gary's *Mobile Disco;* Go See a Play!'s new work *Landscape* • Apr. 28 (8pm) • $15 at TIX on the Square door

OH SUSANNA! Varscona Theatre, 10329-83 Ave (433 3399) • A Euro-style variety spectacle of laughs, music and antics with international glamour-gal Susanna Patchouli and her co-host Eros the God of Love • Sat, Apr 29 (11pm) • Tickets available at the door (10 30pm)

PETER PAN Citadel Shocter Theatre, 8928-101A Ave (425 1820) • By J.M. Barrie, new version by Tom Wood, directed by Bob Baker. Set in Western Canada 1933, the Darling family, a casualty of the Depression face the fear of having to send Wendy, the eldest, to the city Peter Pan visits and tells of a faraway land where they'll never have to grow up and everything will be wonderful, the Darling children are off on an adventure that changes them forever • Apr 29-June 4

PRIVATE LIVES Third Space, 11516-103 St (471-1586/420 1757) • Sex hormones fizz and flare up in this comedy by Noe Coward, presented by Northern Light Theatre • Apr 21 30, Tue-Sun (8pm), no shows on Mon • $20 (opening night)/$18 (adult)/$15 (student/senior) at TIX on the Square, Two-For-One Tuesday at TIX on the Square, Pay-What-You-Can Wed

TEN TIMES TWO: THE ETERNAL COURTSHIP [illegible] Theatre, 10329 83 Ave (434-5564/420-1757) • By David Belke presented by Shadow Theatre. Ephraim, cursed with immortality, vows to capture the heart of the serving wench Constance Things don't go as planned • Apr. 27-May 14, Apr. 26 preview Tue-Thu 8pm, Sun 2pm. $16 (adult)/$13 (student/senior); Fri-Sa 8pm: $20 (adult)/$17 (student/senior); Sat 2pm. Pay-What-You-Can, Tue: Two-For-One at Tix-on-the-Square

THEATRESPORTS Varscona Theatre, 10329-83 Ave (448 0695) • Rapid Fire Theatre weekly insane improv show every Friday at 11pm • $10

THE ROCKET / 40
FRIENDS WITH MONEY / 43
THE WILD / 44

It's once, twice, *Three Times* a movie

JOSEF BRAUN / josef@vueweekly.com

THIS ROCKS

Time is of the essence in the films of Taiwanese director Hou Hsiao-hsien, not in that they're dictated by the slightest urgency toward speed or distraction, but rather that the intensity of perception we're charged with when we're aware of time's passage seems central to Hou's concerns.

In a way few filmmakers evoke (although Terrence Malick springs to mind), Hou crafts films of such unusual clarity of vision and fluidity that they don't ask us to follow so much as they submerge us into them, requesting both surrender and active participation simultaneously.

Though broken into three distinct stories and historical moments, ***Three Times*** maintains fluidity by using the same two charismatic actors (Chang Chen and Shu Qi, whose reappearances hint vaguely at reincarnation), careful shifts in tempo and texture, layers of socio-political interconnectedness and precise thematic unity. Above all, *Three Times* is about love and the strange way time moves when seized by its spell.

FOREIGN

SAT, APR 22 - MON, APR 24 (9 PM)
THREE TIMES
DIRECTED BY HOU HSIAO-HSIEN
WRITTEN BY CHU T'IEN-WEN, HOU
STARRING CHANG CHEN, SHU QI
METRO CINEMA, $8

"A TIME FOR LOVE" is set in 1966, a period when Taiwan was embroiled in its own private Cold Wars with China and the West. The most endearing episode, its characters are also the most innocent.

Chang frequents a small town pool hall in search of a girl to long for while unhappily enduring obligatory military service; Shu finds work at the pool hall, inheriting a love letter written to her predecessor by Chang before eventually receiving letters of her own.

Yet by then, the season's ended and Shu's moved back to her hometown; once Chang's made aware of her departure, he scrambles across the countryside hoping only to spend a few hours with her.

The pair are young, so relatively unburdened by time that certain scenes just open right up, happily lingering in their own perfume. Hou's camera haunts the pool hall as games are played and the jukebox plays "Rain and Tears" over and over.

For long sequences, nothing happens, and nothing could be better. Yet as intoxicatingly languorous as this segment is, it also builds up to a palpable, emotional rush and tender climax, just in time to move forward—or rather backward—to another time.

"A TIME FOR FREEDOM" is set in a brothel in 1911, during Taiwan's 17-year occupation by the Japanese Radically shifting form, it plays as a silent film, shot entirely in a single location with intertitles and a lonesome piano score that supplies a poignant emotional thread.

Here Chang plays an intellectual involved in Taiwan's fight for independence, while Shu negotiates the sale of a courtesan's contract to a tea plantation owner.

"Freedom" is both the most difficult and most exquisite episode, coded but also achingly punctured by unrequited love overshadowed by political upheaval.

CONTINUES ON NEXT PAGE

Watts gives more of a jolt than you expect

FLICKS | THE MOVIEGOER
PAUL MATWYCHUK
moviegoer@vueweekly.com

A couple of weeks ago, two movies starring Naomi Watts were released on DVD and together they represent the polar extremes of the moviemaking business

King Kong, of course, was one of the year's most expensive blockbusters, made on a budget of more than $200 million and employing hundreds of actors and special effects technicians

Ellie Parker, on the other hand, looks like it cost less to make than it would to buy a copy of *Peter Jackson's Production Diaries*. Shot with a handheld video recorder, apparently without the assistance of a cinematographer or a sound technician, *Ellie Parker* may be the most amateurish-looking film I've ever seen with an A-list, Oscar-nominated performer in the starring role

But interestingly, in both films, Watts plays essentially the same role: a starving actress, desperate for a break into showbiz. In *King Kong*, she's Ann Darrow, an out-of-work vaudeville performer living a hand-to-mouth existence in 1933 New York; in *Ellie Parker*, she's an actress in modern-day Los Angeles whose soul-deadening regimen of unsuccessful auditions, acting classes and therapy sessions is driving her deeper and deeper into depression

AND OF COURSE, Watts's breakthrough role came in 2001, when David Lynch cast her as yet another struggling actress, the wide-eyed Betty Elms, in *Mulholland Drive*

Arguably the most memorable scene in *Mulholland Drive*, at least in terms of Watts's performance, was the one where Betty gets her first Hollywood audition. We've seen her rehearsing her lines earlier in the film—the scene is such a hopeless series of TV-thriller clichés that she can't get through it without rolling her eyes. And the circumstances of her audition are equally unpromising: the director only gives her vague, distracted suggestions on how to play the scene, and her co-star, played by cheese-TV veteran Chad Everett, is a smarmy older actor with a George Hamilton tan

But then something strange and astonishing happens: somehow, out of nowhere, Betty starts delivering her lines with such conviction, such barely controlled sexuality, that the terrible dialogue

CONTINUES ON PAGE 43

Betrayed a May Day primer for the state of the union

DAVID BERRY / david@vueweekly.com

THIS IS OK

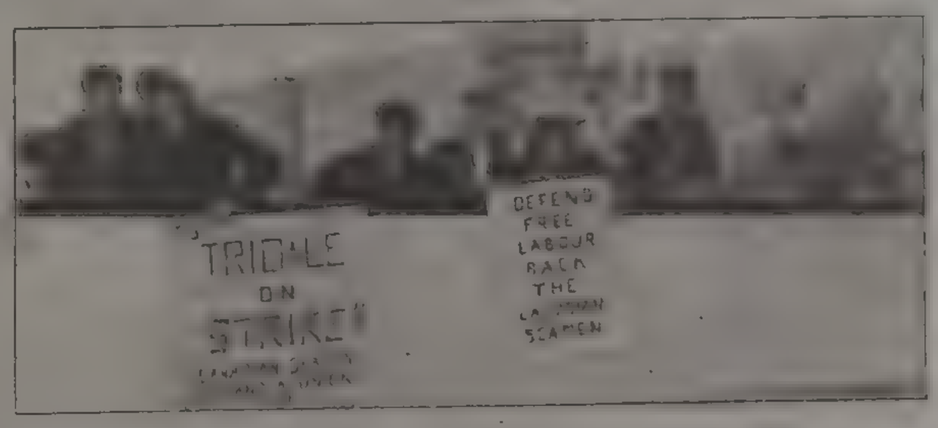
The best kind of political documentary cinema doesn't really come from high-minded polemics about issues like gun control or taking on corporate giants like Wal-Mart.

While most anyone with half a conscience and a decent internet connection can find boatloads of relevant info to the omnipresent issues in our life, when the filmmaker can unearth a story that remains buried far from the public consciousness, they serve a double duty, not only educating us on an issue, but also teaching us important parts of our history that aren't so much overlooked as entirely unknown.

In ***Betrayed: The Story of Canada's Merchant Seamen***, Vancouver documentarian Elaine Brière explores the history of the Canadian Seaman's Union, one of the most progressive and effective unions Canada—and possibly the world—has ever seen.

LABOUR DOC

THU, APR 27 (7 PM)
BETRAYED: THE STORY OF CANADA'S MERCHANT SEAMEN
DIRECTED BY ELAINE BRIÈRE
FILM WILL BE FOLLOWED BY DISCUSSION WITH ALVIN FINKEL
METRO CINEMA, $8



Formed in the late 1930s, just as the merchant marine's importance hit a peak during the Second World War, the union brought livable conditions to a job where 12-hour days were the norm, sailors were fed slop and an onboard washroom meant a plank hung over the side of the ship.

ONCE WWII ENDED, however, the Canadian government and the large shipping companies grew tired of the union's effectiveness, and they began a surprisingly fast dismantling.

Through interviews with over a dozen former seamen, Brière recounts tales of good hearted seamen forced into strikes, beaten by police and American union breakers, tarred as Communists and ostracized from mainstream society, and ultimately left to fend for themselves when even Canada's other trade unions bowed to mounting pressure and forced them out

While her story is compelling, Brière's technique does leave something to be desired. Although interspersed with old newsreels—one from Britain in particular demon-

CONTINUES ON PAGE 43

Mel and Ethel's most excellent 1961 *Adventurama* strangely fascinating

BRIAN GIBSON / brian@vueweekly.com

A Calgary couple's road movie of their 1961 trip through Latin America? Oh, no. Flashbacks of enduring friends' *boooring* camcorder review of their trip to Dullsville, spasm-shuddering memories of two albums of underwater snapshots your snorkelling-obsessed third cousin narrated that one hellish evening

THIS ROCKS

Forget it, right? Doesn't matter if they slap a retro title on it like ***Mel and Ethel's Adventurama: The Pan-American Highway***.

Except that Mel and Ethel Ross's 1961 trip is strangely fascinating. From the humble script to the subtle, splendid cinematography, this unassuming little travelogue is quietly compelling, a sort of warm, soulful companion that may just nuzzle out its own small place in your movie memory archive.

In 1961, the couple (still alive and living in Calgary) brought their 16mm camera and began another of the trips that Ethel would project and Mel would comment on for audiences throughout North America.

The pair, in their robin's-egg-blue GMC camper truck, drove down through Mexico, the banana republics and along the west coast of South America (skipping off for a side-trip over to Buenos Aires, Montevideo and Rio) to the Straits of Magellan. Their record of the journey is accompanied by Mel's matter-of-fact narration, read and recorded for the Provincial Archives' print by great-nephew Chris Stevenson (whose subdued, oddly lulling voiceover allows the images to speak loudest).

ROAD TRIPPING

FRI, APR 21 (7 PM, 9:30 PM)
MEL AND ETHEL'S ADVENTURAMA: THE PAN-AMERICAN HIGHWAY
DIRECTED BY MELVIN, ETHEL ROSS
NARRATED BY CHRIS STEVENSON
METRO CINEMA, $8

THE PHOTOGRAPHY—the camera rarely moves—deftly frames stark moments and vivid pastel colours, from the cerulean blue of the Pacific rolling ashore to the yellow road signs reading "Puente Angosto" (Narrow Bridge). In an unintentional harbinger of the now-necessary evil of tourism throughout Latin America, a shot of vultures feeding on a carcass at the side of the road is followed by a shot of white tourists on the beach of a resort.

The Rosses camp by the side of the road. Ethel films Mel fording a shallow river in the van or motoring down those sections of highway that are cobblestone in much of Ecuador and horizon-drifting ribbons of dirt and gravel among the windswept plains of Patagonia.

In Peru and Chile alone, landscapes shift from crescent-shaped dunes that are inched on by night winds, to cactus-dotted scrublands, to rolling cattle country, to the snow-covered volcano peaks of the Southern Andes.

(And there are glimpses of the Argentina capital's Plaza de Mayo and other places which would take on such different political meanings after the military dictatorships of the '60s and '70s.)

Mel's comments counter the warmth of everyday people with the grafting officials at custom houses and exit-visa offices. Social gulfs are striking, with most of the countries' Indian populations, descended from the Mayans and Incans, mired in poverty and the slog of peasantry, meanwhile back in the cities "fat businessmen are working just two or three hours a day."

Burros carry firewood; ox-led carts wheel down the road; children gather at recess by the roadside for the camera; an arcade of palm trees towers into the sky on a declining estate; booming oil and port towns sprawl over the land.

Ethel and Mel undercut his simplistic contrast of natives' "primitive" lives and the 20th-century sophistication of cities and megaprojects like the Panama Canal with the images of a sprawling ruin of an ancient city in northern Peru. After all, Mel notes, the lush, teeming wild of Central America has seen civilization come and go. "This is the jungle, and it is willing to wait."

And if you're willing to go along with the Rosses on their trip back through time, *Mel and Ethel's Adventurama: The Pan-American Highway* is a great tour guide—lovely and poetic in its own quiet way. ▼

Richard bio-pic teems with Rocket science

TYSON KABAN / tyson@vueweekly.com

Already immortalized by the mandatory junior high-school reading, *The Hockey Sweater* (*Le Chandail de Hockey*) and those Part of Our Heritage segments on the CBC, the story of the NHL's ultimate underdog, Maurice Richard, is being told once more, this time with the thoughtful, big-screen biopic, ***The Rocket***.

THIS ROCKS

THE GAME!

OPENS FRI, APR 21
THE ROCKET
DIRECTED BY CHARLES BINAMÉ
WRITTEN BY KEN SCOTT
STARRING ROY DUPUIS, STEPHEN MCHATTIE, JULIE LE BRETON, REMY GIRARD

Played by Quebecois Genie award-winner Roy Dupuis (who has played the role of Richard twice before, once in a mini-series and once in the aforementioned Heritage segment), the film begins in the Depression, at the beginning of Richard's illustrious yet conflict-filled career with the Montreal Canadiens.

Handpicked by head coach Dick Irvin (a cagey, intense Stephen McHattie) in 1942, despite being rejected by the army because of injuries he sustained as an amateur player, Richard quickly proved everyone wrong, and in 1945, he became the first person to ever score 50 goals in a single season.

NO ONE COULD argue with his success on the ice, but as a French-Canadian, Richard is widely ostracized throughout the league. As his frustration grows, the man of few words eventually finds his voice when, at the insistence of the sports reporter, Richard begins writing a column for a French newspaper eschewing other players, referees and even the league commissioner.

Needless to say, it gets him into some *eau chaude*, and his dissent reaches a peak during the now infamous 1955 game between the Canadiens and the Boston Bruins, where Richard, fed up with being bullied by the NHL higher-ups, deliberately picks a fight with an opposing player and assaults a referee in the process.

As a result of his subsequent suspension, riots break out in the streets of Montreal, a clear display of how much Richard's courage and determination have affected the French-Canadian population, and why he's become a legend, both in hockey and in Quebec.

It's a good film, probably one of the best hockey movies in recent memory mostly because, to the relief of those with an aversion to hockey, it's not entirely focused on the game itself. Richard's personal struggle is an obvious and strong metaphor to issues of cultural and class alienation.

Director Charles Binamé has made an extremely authentic film with *The Rocket*, from the clips of real footage of the era he uses as effective segues to the choreographed action scenes (which actually elicited cheers from the audience each time Richard scored a goal or landed a punch). The French characters speak French (don't worry, there are subtitles) and the English ones don't even try to understand them.

As Richard, Dupuis starts out a the quiet, somewhat naïve but scrappy small-time hockey player and never lets Richard come off as anything but a good guy who's entirely grateful for his success.

It's sad, but true: professional hockey players are the closest things Canadians have to modern-day heroes. But if anyone actually deserves that title, *The Rocket* proves it's Maurice Richard. ▼

Like the name implies, Three Times' 'Youth' episode most troubled

CONTINUED FROM PREVIOUS PAGE

SAVING THE PRESENT for last—all the better to inform it with the past—"A Time for Youth" is Taipei in 2005, rife with urban density, countless new channels of communication (diverse text forms abound) and new kinds of familial, global, sexual and interpersonal uncertainties.

Chang's a photographer who has a girlfriend but is in love with Shu's physically fragile, seductively narcissistic, bisexual singer. Shu loves Chang but also has a girlfriend who's jealous and unstable (Hou's said that this complicated web of relationships mirrors Taiwan's current relationship with China).

"Youth" is the most troubling episode because it implies a modern life that insists on our continual movement, regardless of any clear destination, yet it also has moments of sublime stillness as the lovers slip away fleetingly from the world.

The original title of *Three Times* is *Zui hao de shi guang*, or *Best of Times*, which speaks to how these episodes individually recall earlier Hou films (*Dust in the Wind*, *Flowers of Shanghai* and *Millennium Mambo* respectively) and also to the mysterious process by which memory condenses time into sequences, where the simplest moment can return to us with such richness.

That Hou keeps capturing these sequences so cleanly, so unpretentiously, is further evidence that movies are still discovering the myriad ways they can reflect life back at us and reveal new meaning in familiar faces, gestures and words. ▼

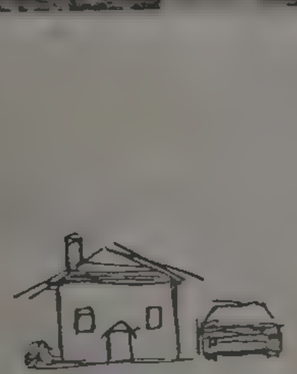
jennifer aniston joan cusack catherine keener frances mcdormand

"A pitch-perfect ensemble comedy"
Kirk Honeycutt The Hollywood Reporter

"TERRIFIC! A knockout punch!"
Kenneth Turan, LOS ANGELES TIMES

"BRUTALLY FUNNY! Witty and hilarious."
Dennis Dermody, PAPER MAGAZINE

"DELICIOUS! Holofcener gets the milieu beguilingly right."
-David Ansen, NEWSWEEK



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STARTS FRIDAY!

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This just in: life is sucky, mundane and full of line-budders

DAVID BERRY / david@vueweekly.com

COMEDY

OPENS FRI, APR 21
FRIENDS WITH MONEY
WRITTEN & DIRECTED BY NICOLE HOLOFCENER
STARRING JENNIFER ANISTON, CATHERINE KEENER, JOAN CUSACK, FRANCES McDORMAND

It probably shouldn't come as much of a surprise that, as Gen-Xers grow up, the navels they're constantly gazing at age with them.

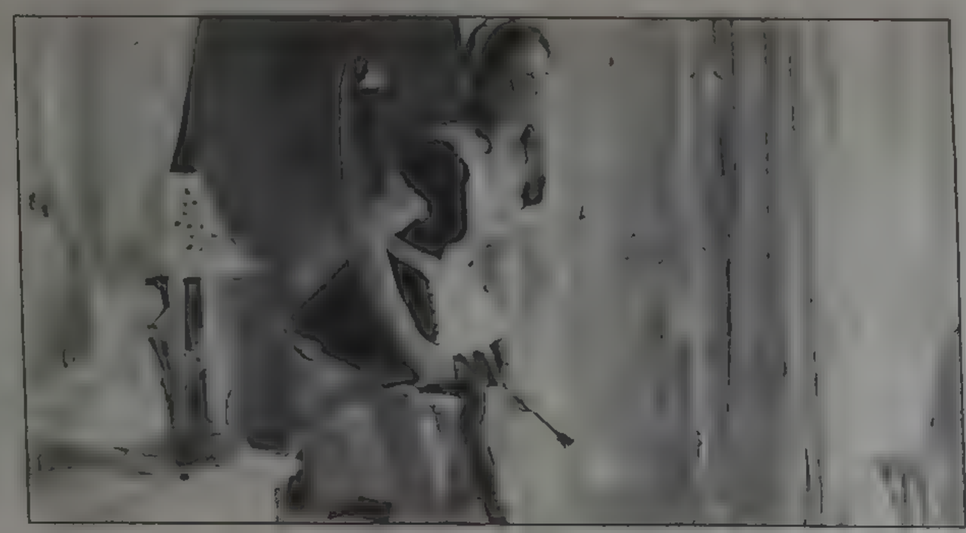
THIS IS OK

The post-college, shitty-job, relationship-troubled '90s have slowly given way to new existential crises, scars of failed marriages and the grey hairs of established business washing over an apartment-dwelling youth, as twentysomethings cum thirtysomethings cum middle-agers find out that life still doesn't get any easier after you've actually had the kids and bought your house in the suburbs—*Slackers* and *Before Sunrise* become *Sideways* and *You and Me and Everyone We Know*.

Not that, of course, navel gazing is a bad thing. In ***Friends With Money***, Nicole Holofcener pulls dreary truth from middle-aged middle-class, showing us that life never really gets figured out, so much as stumbled through.

Olivia (Jennifer Aniston) is a fairly listless housekeeper (she quit her much better teaching job a year ago) with a money-grubbing dick of a half-boyfriend, surrounded by upper-middle-class married friends with their own problems.

Christine (Catherine Keener) is embarking on house renovations that are setting the neighbourhood against her and with a husband that's more sparring partner than confidant (Jason Isaacs). Jane (Frances McDormand) can't seem to accept that this is all there is to life, despite the support of her husband, Aaron, who keeps getting mistaken for being gay (Simon McBurney). Franny (Joan Cusack), is the richest of the lot, and, incidentally, the happiest, too—her biggest worry seems to be spending money on her daughter's shoes.



ALTHOUGH LITTLE actually happens, much is made of the mundanity. Jane's self-loathing turns to acid-spitting, the invisible injuries life has brought against her manifesting themselves into queue-jumping and bad restaurant service, her outbreaks leading to more confusion. Catherine doesn't so much watch her marriage fall apart as suddenly realize that it has, the consequences of thoughtlessness and sexual frustration finally dawning on her in one moment.

The relationship is as good a metaphor for the film as any: none of the characters in the film know which way they're going, they only have a vague awareness that a path is being travelled. Life occasionally reveals itself to them, but the revelation never actually changes anything—life still goes on, and the awareness that it could have been different is let go into an ether of expensive dinners and nice houses

Now, although it has refreshingly honest vision, the execution is lacking. Olivia is supposed to lack motivation, but the character never seems to have a reason for anything—not even a "fuck it, whatever" attitude—and Aniston's performance never hints at anything below the surface

Most of the male characters get fairly short shrift as well, Isaacs' failed husband in particular—he's rarely shown as anything but an irredeemably insensitive jackass

These concerns are swathed over by the honesty that does permeate the film, but even still, in a movie that so thoughtfully pinpoints middle-aged disaffection, it's disappointing that only half of its characters get a fair shake for their problems. ▼

Betrayed's story significant

CONTINUED FROM PAGE 39

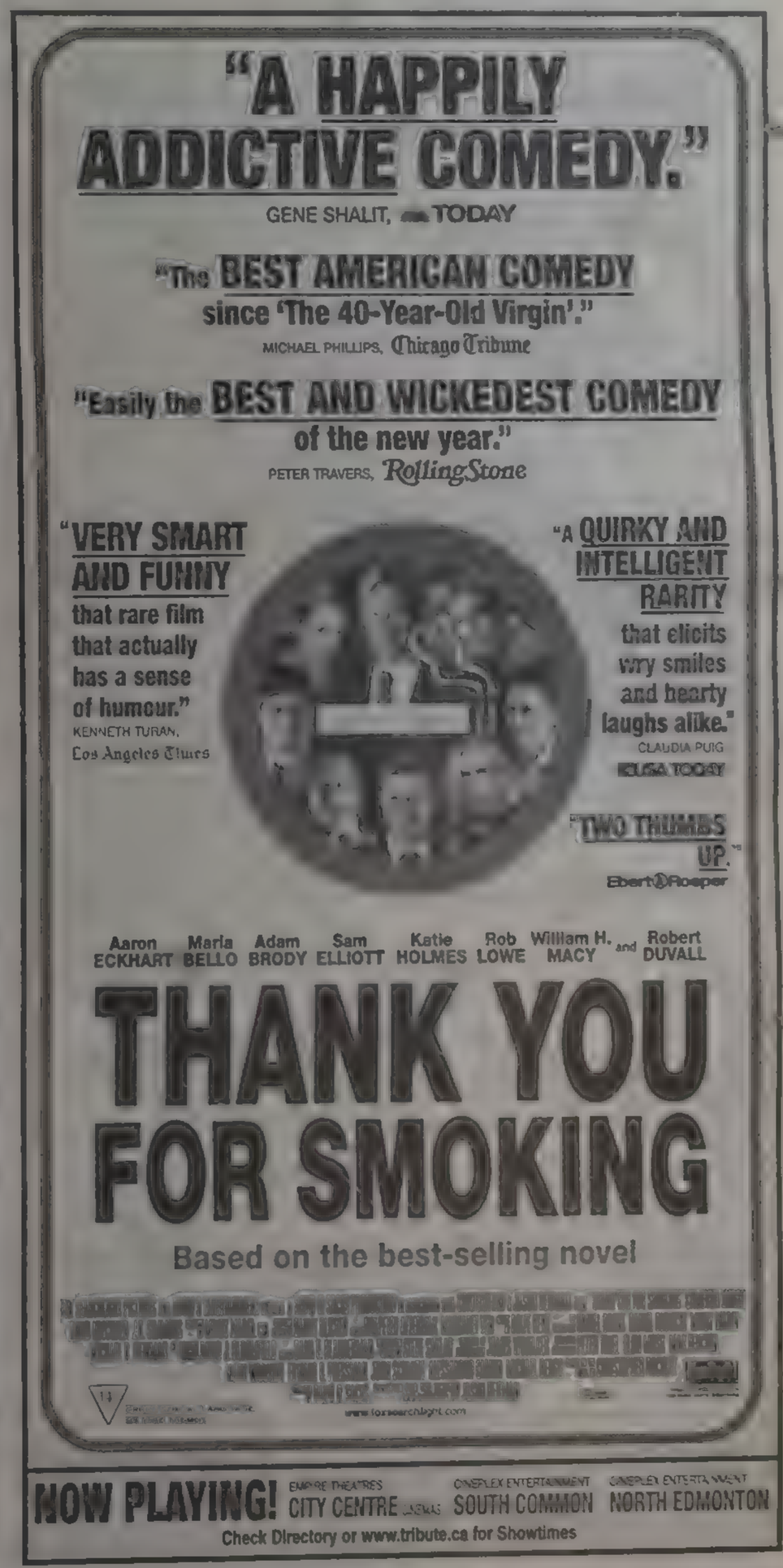
strates the anti-union slant of most media outlets quite effectively—the film is largely a series of talking heads, mostly expounding the same stories.

And while her appeal to the human side of the story is welcome, she also tends to focus too much on the everyman—only one historian and two union leaders featured among the two dozen or so speakers—sacrificing some context that would build both understanding of the issue, as a whole, and empathy for the seamen's plight.

As well, she tends to emphasize the fact that the merchant seamen were the unsung heroes of WW II—it's mentioned several times in the film—which comes across as slightly cloying, especially when their union's story would be compelling regardless of if they served in a war or not.

To Brière's credit, though, her focus is exhaustive, and for the most part she manages to not only inform the audience of a significant moment in Canadian history that's all but disregarded, but also show the consequences to Canada today, and provide context for relevant modern issues.

It may not be perfectly executed, but the story *Betrayed* tells is both important and ignored enough that it's well worth watching. ▼



PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728
friends money
FRIENDS WITH MONEY
NIGHTLY 7:10 & 9:10 PM
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VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728
IT'S A HECK OF A RIDE WITH HOPKINS LEADING THE WAY
A WONDERFUL SLEEPER FEEL-GOOD MOVIE
ANTHONY HOPKINS
THE WORLD'S FASTEST Indian
A FILM BY ROGER DONALDSON
THE WORLD'S FASTEST INDIAN
NIGHTLY 7:00 & 9:20 PM
SAT & SUN MATINEE 2:00 PM
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

Animated zoo animals go *Wild*, again

NICHOLAS TAM / nick@vueweekly.com

TOONS!

NOW PLAYING
THE WILD
DIRECTED BY STEVE "SPAZ" WILLIAMS
WRITTEN BY ED DECTER, MARK GIBSON
VOICES BY KIEFER SUTHERLAND, JAMES BELUSHI, FOOZIE IZZARD

Stop me if you've heard this one before: there are these animals in the New York Zoo, see, and they're living the high life of posing for billboard photographs, hawking plush toys of themselves and munching on steak when suddenly, unforeseen circumstances displace them into the outside world where their lives of pampered captivity are of no help whatsoever.

THIS IS OK

To call ***The Wild*** a rip-off of *Madagascar* would be unfair, given how it was long in development before the farcical DreamWorks hit arrived in theatres last summer.

But since the two films are structurally isomorphic, comparisons are inescapable. The good news is that *The Wild* manages to stand up on its own four legs as a thumping, good adventure, if only that.

The difference is simple, really. *Madagascar* features a quartet of penguins who engage in psychotic acts of industrial subterfuge and steer a boat to Antarctica. *The Wild* features a quartet of penguins who curl. One movie is considerably less flatulent than the other, but also less memorable.

THE STORY CONCERNS a lion (Kiefer Sutherland) whose pubescent cub (James Belushi), ashamed of his domesticated inability to roar, runs away and winds up on a ship bound for Africa. The father's name is Samson, and while I would like to think that it is because he is an emasculated alpha-male who derives all power and authority from his fluffy mane, nothing about this movie is quite that clever—with the possible exception of a throwaway joke about Canadian immigration policy, which I'm sure the kids will love.

The character design is technically pleasing, but aesthetically bland; the requisite supporting cast of wacky sidekicks—a giraffe, a snake, a koala—only manage to exist as characters because there is only one giraffe, one snake, and one koala. They have no distinguishing features or mannerisms.

It's not that the filmmakers are incapable of infusing animation with soul; they just refuse to do it. A thrilling opening sequence where Samson recites a tall tale about his life in the wild, stylized with cardboard theatricality, shows a promise that goes unfulfilled.

The voice work, laced with the same artificial hyperactivity that hampers almost every computer-animated feature of the post-*Shrek* era, offers no help to the hopelessly generic *dramatis personae*.

The exception to the rule is a prophetic wildebeest with carnivorous aspirations (William Shatner whose stage presence—vocal and physical—vaults him into a believable position of leadership. But when the best dramatic voice acting in a movie comes from Captain Kirk, there is a wheel somewhere and someone is asleep at it.

Remove the endless, mindless chitchat and what remains is an eminently watchable romp through city and jungle, seasoned with a dash of the maturity that today's kiddie flicks so desperately need. ▼

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SATURDAY THE CITY OF THE SUN
SUNDAY EENY MEENY
MONDAY THE LITTLE VOYAGE
MEL & ETHEL'S ADVENTURAMA: THE PAN-AMERICA HIGHWAY
PROVINCIAL ARCHIVES OF ALBERTA'S 21ST ANNUAL FILM NIGHT
FRIDAY AT 7:00 & 9:30PM
Three Times HOU HSIAO HSIEN
THURSDAY AND SATURDAY-MONDAY AT 9PM
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There's hunger for stardom in Watts's every audition

CONTINUED FROM PAGE 39

actually starts to sound fantastic. It's as if she's possessed; even her co-star gets carried along with her.

Watts has performed variations on that scene over and over again in the five years since: her characters have auditioned for Jack Black's Carl Denham in *Kong*, they've auditioned for roomfuls of bored, coked-up producers in *Ellie Parker*, they've taken vapid instructions from TV commercial directors in *I Heart Huckabees*. And each time, they've surprised the people watching them by delivering something more than the situation called for, by investing hackneyed speeches in hack scripts with her own unexpected depth of emotion.

That's one of the things I love about Watts: she keeps playing women who shock the people around them simply by being better—smarter and more soulful—than anyone imagined was necessary.

Watts was 33 when she landed the lead in *Mulholland Drive*; she'd spent the previous 10 years appearing in movies that were mostly ignored, and there must have been many times during that period when she wondered whether anyone was ever going to notice her.

Maybe she still doesn't think of herself as a star—she even agreed to spend four years, off and on, playing a pathetic, low-rung starlet in the microbudgeted *Ellie Parker*, a part that she obviously strongly identifies with.

There's something touching in that; as successful as she's become, there's a part of Naomi Watts that still thinks of herself as the girl who keeps failing the audition. ▼

NEW THIS WEEK

FILM WEEKLY

AMERICAN DREAMZ Hugh Grant, Mandy Moore and Dennis Quaid star in *In Good Company* director Paul Weitz's comedy in which a wildly popular TV singing contest captures the attention of the US president and he ends up becoming a celebrity judge on the reality show's finale.

CENTRAL EUROPEAN FILM FESTIVAL A selection of films from Czech Republic, Hungary, Poland and Slovakia. *Louder Than Bombs* THU, APR 20 (7 PM); *The City of the Sun* SAT, APR 22 (7 PM) & SUN, APR 23 (5 PM); *Eeny Meeny* SUN, APR 23 (7 PM); The Little Voyage MON, APR 24 (7 PM); ZEIDLER HALL, THE CITADEL

FRIENDS WITH MONEY Jennifer Aniston, Frances McDormand, Catherine Keener and Joan Cusak star in *Walking and Talking* director Nicole Holofcener's comedy about four middle-class, middle-aged women and their disaffected lives. Read David Berry's review on page 43.

MEL AND ETHEL'S ADVENTURAMA: THE PAN-AMERICAN HIGHWAY A travelogue captured by independent Calgary filmmakers that chronicles their 1961 journey to Central and South America. Read Brian Gibson's review on page 40. ZEIDLER HALL, THE CITADEL; FRI, APR 21 (7 & 9:30 PM)

THE ROCKET Roy Dupuis, Rémy Girard and Tony Calebretta star in H2O director Charles Biname's film about French-Canadian hockey legend Maurice Richard. Read Tyson Kaban's review on page 40.

THE SENTINEL Michael Douglas, Eva Longoria and Keifer Sutherland star in *S.W.A.T.* director Clark Johnson's thriller in which a disgraced special agent tries to foil a conspiracy to assassinate the US president.

SILENT HILL Laurie Holden, Tanya Allen and Kim Coates star in *Brotherhood of the Wolf* director Christophe Gans's horror about a woman who loses her fatally sick daughter in a deserted town and must fight against scary creatures to rescue her daughter.

STICK IT Jeff Bridges, Missy Peregrym and Vanessa Lengies star in first-time director Jessica Bendinger's comedy about a rebellious gymnast whose attitude gives her squad team spirit.

THREE TIMES Chen Chang and Shu Qi star in Millenium Mambo director Hsiao-hsien Hou's film in which three different stories, set in three different eras, play out relationship dynamics between a man and a woman. Read Josef Braun's review on page 39. ZEIDLER HALL, THE CITADEL; SAT, APR 22 - MON, APR 24 (9 PM) ▼

FILM LISTINGS

FRI, APRIL 21-THU, APRIL 27, 2006

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CHABA THEATRE - JASPER

6094 Connaught Dr, Jasper, 852-4749

ICE AGE: THE MELTDOWN (PG) Fri Sat 7:00 9:10 Sat Sun 1:30 Sun-Thu 8:00

TAKE THE LEAD (PG, coarse language) Fri Sat 7:00 9:10 Sat Sun 1:30 Sun-Thu 8:00

CINEMA CITY 12/MOVIES 12

Cinema 12: 3633-99 St, 463-5481

CURIOUS GEORGE (G) Sat Sun 11:45 Daily 1:50 4:00 7:25 9:30 Fri Sat late show 11:35 Kids Kabin Fever: Apr. 27, 1:50

EIGHT BELOW (G) Sat Sun 11:10 Daily 1:40 4:35 7:10 9:45 Fri Sat late show 12:15

AQUAMARINE (PG) Sat Sun 11:20 Daily 1:55 4:35 7:15 9:25 Fri Sat late show 11:45

DATE MOVIE (14A, crude content throughout) Sat Sun 11:40 Daily 1:45 4:20 6:50 9:20 Fri Sat late show 11:30

FINAL DESINATION 3 (18A, gory scenes) Daily 4:30 10:10 Fri Sat late show 12:20

NANNY MCPHEE (G) Sat Sun 11:25 Daily 2:00 4:40 7:20 9:35 Fri Sat late show 11:40

16 BLOCKS (14A) Sat Sun 11:05 Daily 1:15 4:20 7:30 10:00 Fri Sat late show 12:25

UNDERWORLD: EVOLUTION (18A, gory violence) Daily 5:15 7:30 10:05 Fri Sat late show 12:05

FIREWALL (14A) Sat Sun 10:55 Daily 1:25 4:05 7:15 9:40 Fri Sat late show 12:00

WALK THE LINE (PG, mature theme, not recommended for young children) Sat Sun 10:50 Daily 1:30 4:15 7:05 9:55

MEMOIRS OF A GEISHA (PG, mature themes, not recommended for young children) Sat Sun 10:45 Daily 1:35 6:55

THE CHRONICLES OF NARNIA :THE LION, THE WITCH AND THE WARDROBE (PG, may frighten young children) Sat Sun 10:40 Daily 1:20 4:10 7:00 9:50

HOODWINKED (G) Sat Sun 11:00 Daily 1:10 3:15

FUN WITH DICK AND JANE (PG, not recommended for young children) Sat Sun 11:30 Daily 2:10 4:25 7:35 9:55 Fri Sat late show 12:10

Movies 12: [illegible]

CURIOUS GEORGE (G) Sat Sun 11:40 Daily 1:50 4:40 7:00 7:20 9:20 Fri Sat late show 11:20 Kids Kabin Fever: Apr. 27, [illegible]

EIGHT BELOW (G) Sat Sun 11:00 Daily 1:40 4:30 7:05 9:05 Mon-Thu 6:40 9:15 Fri Sat late show 12:05

AQUAMARINE (PG) Sat Sun 11:05 Daily 1:45 4:25 7:40 10:00 Fri Sat late show 12:10

DATE MOVIE (14A, crude content Throughout) Sat Sun 11:35 Daily 2:00 4:50 7:25 9:50 Fri Sat late show 12:00

FINAL DESINATION 3 (18A, gory scenes) Sat Sun 11:45 Daily 2:10 4:55 7:35 9:55 Fri Sat late show 12:15

NANNY MCPHEE (G) Sat Sun 11:15 Daily 1:55 4:45 7:15 9:25 Fri Sat late show 11:40

16 BLOCKS (14A) Sat Sun 11:25 Daily 1:35 4:20 7:10 9:45 Fri Sat late show 12:05

UNDERWORLD: EVOLUTION (18A, gory violence) Sat Sun 11:40 Daily 2:05 4:35 7:30 9:35 Fri Sat late show 11:55

FIREWALL (14A) Sat Sun 11:10 Daily 1:55 4:45 7:45 10:05 Fri Sat late show 12:20

WALK THE LINE (14A, mature theme, not recommended for young children) Daily 6:50 9:40

THE CHRONICLES OF NARNIA: LION, WITCH AND THE WARDROBE (PG, may frighten young children) Sat Sun 11:00 Daily 2:30 6:40 9:30

HOODWINKED (G) Sat Sun 11:20 Daily 2:15 5:00

CHEAPER BY THE DOZEN 2 (G) Sat Sun 11:30 Daily 2:20 4:55 7:00 9:15 Fri Sat late show 11:15

CITY CENTRE

[illegible]

V FOR VENDETTA (14A, coarse language violence, DTS Digital) Daily 12:15 6:30

INSIDE MAN (14A, coarse language, DTS Digital) Daily 3:15 [illegible]

ICE AGE: THE MELTDOWN (PG, DTS Digital) Daily 12:00 2:20 4:40 6:45 9:10

LUCKY NUMBER SLEVIN (18A, violence, DTS Digital) Fri-Tue Thu 1:10 4:00 6:50 9:30 Wed 1:10 4:00 9:30

THANK YOU FOR SMOKING (14A, crude sexual language mature themes, DTS Digital) Daily 1:00 3:50 7:00 9:25

SCARY MOVIE 4 (14A, crude content, DTS Digital) Daily 12:10 2:30 4:50 7:30 10:15

SILENT HILL (18A, gory scenes, disturbing content, Dolby Stereo Digital) Daily 12:30 3:30 7:10 10:10

THE SENTINEL (14A, Dolby Stereo Digital) Daily 12:50 3:40 [illegible]

AMERICAN DREAMZ (PG, coarse language, not recommended for young children, Dolby Stereo Digital) Daily 12:40 3:50 7:20 10:00

CLAREVIEW

4211-139 Ave, 472-7600

THE WILD (G) Fri -Sun 12:40 2:40 4:45 7:00 9:00 Mon-Thu 4:45 7:00 9:00

SCARY MOVIE 4 (14A, crude content) Fri -Sun 1:00 2:00 3:00 4:10 5:00 6:45 7:40 9:45 Mon-Thu 4:10 5:00 6:45 7:40 [illegible]

INSIDE MAN (14A, coarse language) Daily 9:15

TAKE THE LEAD (PG, coarse language) Fri -Sun 2:10 4:40 7:15 Mon-Thu 4:40 7:15

LUCKY NUMBER SLEVIN (18A, violence) Daily 10:00

THE BENCHWARMERS (PG, crude content) Fri -Sun 1:30 3:40 7:30 9:35 Mon-Thu 3:40 7:30 9:35

THE ROCKET (PG, subtitled) Fri -Sun 12:50 3:50 6:40 9:25 Mon-Thu 3:50 6:40 9:25

ICE AGE: THE MELTDOWN (PG) Fri -Sun 1:20 3:30 6:30 8:50 Mon-Thu 3:30 6:30 8:50

THE SENTINEL (14A) Fri -Sun 1:50 4:20 7:20 9:50 Mon-Thu 4:20 7:20 9:50

SILENT HILL (18A, gory scenes, disturbing content) Fri -Sun 1:10 4:00 6:50 9:40 Mon-Thu 4:00 6:50 9:40

AMERICAN DREAMZ (PG, coarse language, not recommended for young children) Fri -Sun 1:40 4:30 7:10 9:30 Mon-Thu 4:30 7:10 9:30

GALAXY CINEMAS - SHERWOOD PARK

[illegible] Sherwood Drive, [illegible]

AMERICAN DREAMZ (PG, coarse language, not recommended for young children, no passes) Fri 3:20 6:55 9:40 Sat Sun 12:20 3:20 6:55 9:40 Mon-Thu 6:55 9:40

THE SENTINEL (14A, no passes) Fri 3:40 7:20 10:00 Sat-Sun 12:50 3:40 7:20 10:00 Mon-Thu 7:20 10:00

SILENT HILL (18A, gory scenes, disturbing content) Fri 4:00 7:00 9:50 Sat-Sun 12:40 4:00 7:00 9:50 Mon-Thu 7:00 9:50

THE ROCKET (PG) Fri 3:15 6:45 9:35 Sat-Sun 12:10 3:15 6:45 9:35 Mon-Thu 6:45 9:35

SCARY MOVIE 4 (14A, crude content) Fri 3:30 4:45 6:50 7:30 9:15 9:45 Sat-Sun 12:15 12:45 2:30 3:30 4:45 6:50 7:30 9:15 9:45 Mon-Thu 6:50 7:30 9:15 9:45

THE WILD (G) Fri 4:30 7:05 9:10 Sat-Sun 12:00 2:15 4:30 7:05 9:10 Mon-Thu 7:05 9:10

LUCKY NUMBER SLEVIN (18A, violence) Fri 4:20 7:25 Sat-Sun 12:40 4:20 7:25 Mon-Thu 7:25

THE BENCHWARMERS (PG, crude content) Fri 3:45 7:10 9:25 Sat-Sun 1:00 3:45 7:10 9:25 Mon-Thu 7:10 9:25

ICE AGE: THE MELTDOWN (PG) Fri 5:00 7:15 9:30 Sat-Sun 12:30 2:45 5:00 7:15 9:30 Mon-Thu 7:15 9:30

INSIDE MAN (14A, coarse language) Daily 9:55

GARNEAU

[illegible] St, [illegible]

THE WORLDS HOTTEST COMMERCIALS (PG) Daily 7:00 [illegible]

GATEWAY 8

[illegible]

THE PINK PANTHER (PG, Dolby Stereo Digital) Fri Mon-Thu 7:10 9:25 Sat-Sun 12:55 3:00 7:10 9:25

THE SHAGGY DOG (G, Dolby Stereo Digital) Fri Mon-Thu 7:00 9:00 Sat-Sun 1:05 3:15 7:00 9:00

BROKEBACK MOUNTAIN (14A, mature themes, sexual content Dolby Stereo Digital) Fri Mon-Thu 6:35 9:35 Sat-Sun [illegible]

SLITHER (18A, gory scenes, coarse language throughout, Dolby Stereo Digital) Fri Mon-Thu 7:15 9:40 Sat Sun 12:35 [illegible]

SHE'S THE MAN (PG, DTS Stereo) Fri Mon-Thu 6:45 9:10 Sat-Sun 12:40 3:05 6:45 9:10

MUNICH (18A, violence, DTS Stereo) Fri Mon-Thu 7:25 Sat Sun 12:30 3:55 7:25

PYARE MOHAN (STC, DTS Stereo) Fri-Sat Mon-Thu 8:45 Sun 3:30 8:45

LARRY THE CABLE GUY: HEALTH INSPECTOR (14A, crude content, DTS Stereo) Fri Mon-Thu 6:30 Sat 12:50 3:40 6:30 Sun 12:50 6:30

THE HILLS HAVE EYES (18A, brutal violence, gory scenes, disturbing content, Dolby Stereo Digital) Fri Mon Thu 7:30 9:45 Sat Sun 1:10 3:45 7:30 9:45

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave, St. Albert, [illegible]

SCARY MOVIE 4 (14A, crude content) Daily 1:45 3:45 5:45 [illegible]

THE WILD (G) Daily 1:15 3:45 5:45 7:45 9:30

THE BENCHWARMERS (PG crude content) Daily 1:30 3:30 [illegible]

ICE AGE 2 : THE MELTDOWN (PG) Daily 1:00 3:00 5:00 [illegible]

THE SENTINEL (14A) Daily 12:45 2:45 4:45 6:55 9:10

LEDUC CINEMAS

4762-50 St, Leduc, 986-2728

THE SENTINEL (14A) Daily 7:10 9:25 Sat Sun 1:00 3:25

SCARY MOVIE 4 (14A, crude content) Daily 7:05 9:25 Sat Sun 1:05 3:25

ICE AGE 2 THE MELTDOWN (PG) Sat Sun 1:10 3:30

THE WILD (G) Daily 6:50 9:10 Sat Sun 12:50 3:20

SILENT HILL (18A, gory scenes, disturbing content) Daily 7:00 9:30

MAGIC LANTERN CINEMA - CAMROSE

[illegible]

THE SENTINEL (14A) Daily 6:50 9:00 Sat Sun 1:50

SCARY MOVIE 4 (14A, crude content) Daily 7:00 9:10 Sat Sun 2:00

THE BENCHWARMERS (PG, crude content) Daily 7:05 9:15 Sat Sun 2:05

ICE AGE 2 THE MELTDOWN (PG) Daily 6:55 9:05 Sat Sun 1:55

THE WILD (G) Daily 7:10 9:20 Sat Sun 2:10

MAGIC LANTERN CINEMA - SPRUCE GROVE

[illegible] Main St, Spruce Grove, [illegible]

ICE AGE 2 THE MELTDOWN (PG) Daily 7:00 9:00 Sat Sun [illegible]

METRO CINEMA

[illegible] Ave, Strathcona Theatre District, [illegible]

MEL AND ETHEL'S ADVENTURAMA: THE PAN AMERICAN HIGHWAY (STC) Fri 7:00 9:30

CENTRAL EUROPE: THE CITY OF THE SUN (STC) Sat [illegible]

THREE TIMES (STC) Sat Sun Mon 9:00

CENTRAL EUROPE: EENY MEENY (PG) Sun 7:00

CENTRAL EUROPE: THE LITTLE VOYAGE (STC) Mon 7:00

[illegible] THE STORY OF CANADIAN MERCHANT SEAMEN (STC) Thu 7:00 |

NEW WEST MALL 8

8882-170 St, 444-1829

CURIOUS GEORGE (G) Fri -Sun 1:40 3:50 7:00 8:50 Mon-Thu 7:00 8:50

EIGHT BELOW (G) Fri -Sun 1:30 4:00 6:40 9:15 Mon-Thu [illegible]

NANNY MCPHEE (G) Fri -Sun 2:00 4:10 7:10 9:20 Mon-Thu 7:10 9:20

DATE MOVIE (14A, crude content throughout) Fri -Sun 2:30 4:45 7:30 9:45 Mon-Thu 7:30 9:45

AQUAMARINE (PG) Fri -Sun 2:10 4:40 7:20 Mon-Thu 7:20

CASANOVA (14A) Fri -Sun 1:45 4:15 6:50 9:10 Mon-Thu 6:50 9:10

FIREWALL (14A) Fri -Sun 1:50 4:20 6:30 9:00 Mon-Thu 6:30 9:00

UNDERWORLD: EVOLUTION (18A, gory violence) Fri -Sun 2:20 4:30 7:15 9:30 Mon-Thu 7:15 9:30

WHEN A STRANGER CALLS (14A, frightening scenes) Daily [illegible]

NORTH EDMONTON CINEMAS

14231 137th Avenue, 780-732-2223

THE SENTINEL (14A, no passes) Daily 1:30 4:00 7:20 10:00

AMERICAN DREAMZ (PG, coarse language, not recommended for young children, no passes) Daily 1:50 4:20 7:4[illegible]

SILENT HILL (18A, gory scenes, disturbing content) Daily 1:40 4:40 7:30 10:30

FRIENDS WITH MONEY (14A, coarse language) Daily 1:15 3:50 7:15 9:3[illegible]

THE ROCKET (PG) Daily 1:20 4:10 6:55 9:4[illegible]

SCARY MOVIE 4 (14A, crude content) Daily 12:00 1:10 3:20 4:[illegible] 5:50 6:50 8:10 9:10 10:[illegible]

THE WILD (G) Daily 12:30 2:40 5:00 7:00 9:0[illegible]

THANK YOU FOR SMOKING (14A, crude sexual language mature themes) Daily 12:20 2:30 5:10 7:50 10:1[illegible]

LUCKY NUMBER SLEVIN (18A, violence) Daily 2:00 4:5[illegible]

TAKE THE LEAD (PG, coarse language) Fri Sun Tue-Thu 12:50 3:30 7:05 9:55 Sat Mon 12:50 3:30 9:5[illegible]

THE BENCHWARMERS (PG, crude content) Daily 1:00 3:1[illegible] 5:20 8:00 10:15

ICE AGE: THE MELTDOWN (PG) Daily 12:10 2:30 4:45 7:10 [illegible]

INSIDE MAN (14A, coarse language) Daily 12:40 3:40 6:40 [illegible]

AKEELAH AND THE BEE (PG, no passes, sneak preview) [illegible]

PRINCESS

10337-82 Ave, 433-0728

FRIENDS WITH MONEY (14A, coarse language) Daily 7:10 9:10 Sat Sun 2:30

THE WORLD'S FASTEST INDIAN (PG) Daily 7:00 9:20 Sat Sun 2:00

SILVERCITY WEM

[illegible]

SILENT HILL (18A, gory scenes, disturbing [illegible] Digital) Daily 1:00 4:00 7:15 10:20

ICE AGE: THE MELTDOWN (PG, Digital) Daily 12:00 2:15 4:45 7:35 9:45

THE SENTINEL (14A, Digital, no passes) Daily 12:45 [illegible] 7:00 9:55

SCARY MOVIE 4 (14A, crude content, Digital) Daily 12:1[illegible] 1:45 3:00 4:15 5:15 6:50 7:5[illegible]

V FOR VENDETTA: THE IMAX EXPERIENCE (14A, coarse language, violence, IMAX, Digital) Daily 12:3[illegible]

AMERICAN DREAMZ (PG, coarse language, not recommended for young children, Digital, no passes) Daily [illegible] 7:30 10:15

LUCKY NUMBER SLEVIN (18A, violence, Digital) Fri Sun 1:30 4:10 Mon-Thu 1:30 4:10 7:40 10:10

LUCKY NUMBER SLEVIN [illegible] (Adult num 18+ only) Fri -Sun 7:40 10:10

THE BENCHWARMERS (PG, crude content, Digital) Fri Sun Thu 1:15 3:55 6:30 9:20 Wed 1:15 3:55 [illegible]

THE ROCKET (PG, Digital) Daily 12:[illegible]

TAKE THE LEAD (PG, coarse language, Digital) Daily 12:5[illegible] 3:50 7:20 10:05

THE WILD (G, Digital) Daily 12:30 2:45 5:0[illegible]

INSIDE MAN (14A, coarse language, Digital) Dai[illegible]

SOUTH EDMONTON COMMON

[illegible]

THE SENTINEL (14A, no passes) Thx Daily 1:40 4:2[illegible]

AMERICAN DREAMZ (PG, coarse [illegible] recommended for young children, no pa[illegible]

SILENT HILL (18A, gory sce[illegible] Daily 1:15 4:40 7:40 10:4[illegible]

[illegible] Daily 1:10 4:00 [illegible]

FRIENDS WITH MONEY (14A, coa[illegible] 3:50 6:30 9:0[illegible]

SCARY MOVIE 4 (14A, crude content, Daily 12:00 1:00 [illegible] 3:30 5:00 6:00 7:30 8:30 9:45 [illegible]

THE WILD (G) Daily 12:30 2:45 5:10 7:15 [illegible]

THANK YOU FOR SMOKING (14A [illegible] mature themes) Daily 12:50 3:45 7 [illegible]

TAKE THE LEAD [illegible] 6:40 9:[illegible] Thu 12:40 3:40 9 [illegible]

LUCKY NUMBER SLEVIN (18A, violence) Daily 12:20 2:50 5:20 8:10 10:4[illegible]

THE BENCHWARMERS (P[illegible] 12:10 2:20 4:40 8:00 10:10 [illegible] 12:10 2:20 10:1[illegible]

ICE AGE: THE MELTDOWN (PG) Daily 12:45 2:50 3:15 4:1[illegible] 5:40 7:50 10:15

INSIDE MAN (14A, coarse language) Daily 1:15 4:1[illegible]

V FOR VENDETTA (14A, coarse language, violence) Fri-Sa[illegible] Mon Thu 1:30 4:45 7:45 10:30 Sun 7:45 10:30

[illegible] children) Daily 6 [illegible]

AKEELAH AND THE BEE (PG [illegible] Sat 7:0[illegible]

WESTMOUNT CENTRE

111 Ave, Groat Rd, 455-8726

THE SENTINEL [illegible] Fri Mon Thu 7:15 9:45 S[illegible]

SCARY MOVIE 4 [illegible]

ICE AGE: THE MELTDOWN [illegible]

INSIDE MAN [illegible]

WETASKIWIN CINEMAS

[illegible] 352-3922

[illegible]

SCARY MOVIE 4 (14A, crude content) Daily 7:00 9:[illegible] Sun 1:05 3:25

ICE AGE 2 THE MELTDOWN (PG) Fri Sat Sun 1:10 3:30

THE WILD (G) Daily 6:50 9:10 Fri Sat Sun 12:50 3:20

SILENT HILL (18A, gory scenes, disturbing content) Daily 7:00 [illegible]

MATT BARBER / 49
C'MON / 53
KENT MCALISTER / 60

Franz meets Death Cab in the dark of the Matinee

SO DO YA, DO YA REALLY WANNA COME TO EDMONTON?

ROSS MOROZ / ross@vueweekly.com

Try to imagine, if you can, a hip, stylish, vaguely post-modern rock band from the British Isles inexplicably choosing to name themselves after a Canadian historical figure of some renown. Imagine the National Post embracing this catchy, new wave band just because they happened to call themselves "Louis Riel" or something; imagine the CBC devoting an afternoon of programming on Radio One to the angular, hip-shaking music of "Charles Banting;" imagine the Prime Minister trying to hip himself up by name dropping European pop sensations "John Diefenbaker" (actually, "John Diefenbaker" sounds like a pretty cool band, to be honest, but I digress)

Anyway, if you can wrap your head around all of that, you have a rough idea of what happens to **Franz Ferdinand** when they visit the homeland of their namesake

"In Austria we were so huge right away just because of the silly name," laughs guitarist Nick McCarthy of Franz Ferdinand (the band), who, on a recent trip to the country, actually got to meet the heirs of Franz Ferdinand (the assassinated archduke).

"The last time we were there, some of Franz Ferdinand's family came down to see us, actually," he says. "It was really really bizarre, to tell you the truth. They were like 'hello, *guten tag*, how are you doing?'"

(At this point, I almost burst out laughing at the sound of a caricature of a Austrian accent executed by a guy with what sounds like a caricature of a Scottish accent—think Sean Connery mocking Arnold Schwarzenegger, if you can.)

BUT THIS ISN'T Vienna, Nick—this is the City of Champions, and the fantasy of a parallel universe where McCarthy, as a member of, say, "Wayne Gretzky," ends up conducting a similarly side-splitting imitation of, I dunno, Lorraine Mansbridge, is unlikely at best: the members of this particular shit-hot new wave sensation are, admittedly, far bigger Austriophiles than they are Canada buffs.

"I don't know too much about Edmonton, no, I'm sorry," McCarty apologizes gracefully, although he does confess some affection for our country.

"I do know I'd really like to see a bit more of Canada, because from what I've seen it's an incredible place," he enthuses, mentioning his interest in Canadian bands, specifically the Arcade Fire. "I'd actually like to go even further north than Edmonton and take a look around. It seems like a cool place."

"But yeah, I guess we have a bit to learn about Edmonton," he continues, laughing. "What's the big ice hockey team there—is it the Oilers? It is, isn't it? Um, 'go Oilers!' That's about how it goes, right?" ▼

PREVIEW
TUE, APR 25 (7 PM)
FRANZ FERDINAND & DEATH CAB FOR CUTIE
WITH THE CRIBS
SHAW CONFERENCE CENTRE, $39.50 (SOLD OUT)

OMG! DID YOU SEE DEATH CAB ON THE OC? WTF?

DAVID BERRY / david@vueweekly.com

Oh, **Death Cab for Cutie**. Purveyors of stirringly quiet, personal pop songs, soundtrack to indie broken hearts for the first half of the aughts, and now all anyone can talk about is that damn *O.C.* kid.

Ever since the band showed up on the shuffle of Adam Brody's iPod, Death Cab are the *O.C.* band *par excellence*, with no one getting named in the same sentence nearly as often.

For Ben Gibbard and his cohorts, though, showing up in indie-flavoured pop culture is yesterday's news. With their attendant rise in popularity, the puppy-faced boy with the impossibly small voice is more surprised with the places the band has gone since their mythical appearance on the TV.

According to Gibbard, it's awfully strange to wake up and not only find yourself on mainstream "alternative" radio, but to find yourself rocking the Adult Album Alternative dials as well—sandwiched between Tracy Chapman and Feist. And it's even more odd to find yourself at home there.

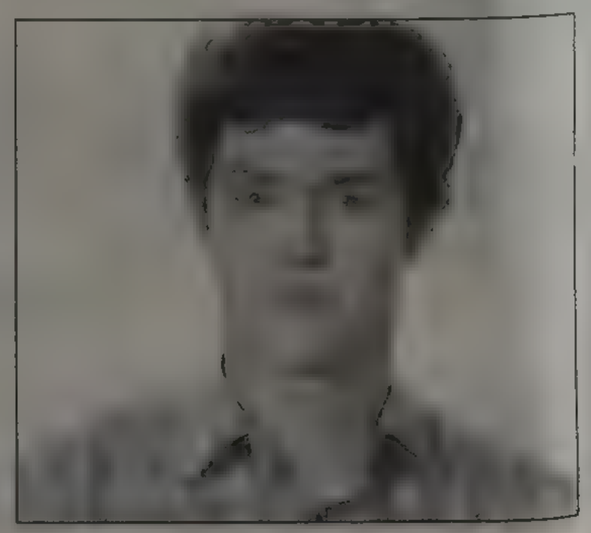
"It's sort of weird, because I've found that as we sort of have to go around to the radio stations and sort of kiss hands and shake babies and stuff, the AAA stations are the ones that actually have adults that know about music there," explains Gibbard over the phone from North Carolina, where the foursome—rounded out by Nick Harmer, Jason McGerr and Chris Walla—played to another packed house on their co-headlining tour.

"It's the difference between some DJ who has a cool Merle Haggard album he wants you to check out versus some guy who wants us to help him with the Friday Morning Fart Song. I'd rather go to a station where they actually know something about music."

AND WHILE FEW COULD have predicted that Death Cab would have ended up AAA-certified even three years ago, if the last little while has taught them anything, it's to appreciate that, no matter where your fans are coming from, at least someone is enjoying your music.

"You know what, if the music that we end up making starts appealing to people who like Seal, that's just the way it's going to be," he says with a laugh. "As we're learning in a very real way now, you really can't pick your audience, so you just make the music that's most honest to you, and if a 250-pound shirtless frat guy with muscles is jumping up in the front row—which happened last night—you just have to be happy that he's there.

"You know, at least he's at your show and not at Three Doors Down's show," adds Gibbard, taking a beat. "Although he may be going to that show later this week." ▼



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TOMORROW STARTS TODAY

IN CONCERT
APRIL 22

NEW

Named one of the 'BANDS THAT WILL ROCK YOU IN 2006' (Chart Magazine), this Montreal five-piece deliver their aptly titled debut album 'Tomorrow Starts Today', featuring the hit singles "Montreal Calling" and "Out Of My Head".

For fans of The Killers, U2 and Jimmy Eat World.

MARK KNOPFLER AND EMMYLOU HARRIS

ALL THE ROADRUNNING

NEW

First-ever full-length studio album of duets from musical icons Mark Knopfler and Emmylou Harris.

NEW

IN CONCERT

Buckcherry

NEW

"Coming on like the Black Crowes by way of AC/DC this L.A. based band is at its best blasting its way through hard-hitting riff rockers"
Entertainment Weekly

IN CONCERT JUNE 7 ~ Red's

GODSMACK

NEW

HEADBANGERS BALL THE REVENGE

NEW

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SAT APRIL 22 NO MINORS

SAVES THE DAY
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Welcome back, Sidetrack

ROSS MOROZ / ross@vueweekly.com

After being forced to twice delay its long-anticipated grand opening due to reasons both mundane (licensing and government approval issues) and ironic (a, ahem, train derailment), venerable Edmonton live-music mecca the Sidetrack Café will finally be opening its doors in its new location on 104 Street this week, "come hell or high water," promises co-owner and entertainment manager Brent Oliver.

"We've got all of our licenses, we've got all of our permits, and we'll be open on Thursday," enthuses Oliver over the din of power tools as contractors and staff put the finishing touches on the brand-new room, which will officially open to the public on Thu, Apr 20 at 2 pm. Later that evening, Edmonton jamband the Fabulous Beefeeders will play the first of a weekend of free shows that will feature locals Five O'Clock Charlie and the Knee Jerks, among others.

The 'Track, which was located on 112 Street at 104 Avenue since opening in 1981, was forced to find new digs after being evicted to make way for a high-rise condo development

After shutting down in February, the club's owners had planned to re-open at the new location in mid-March, but a virtually endless parade of problems, including the aforementioned licensing approval process and derailment of a train carrying custom-made flooring for the new location, as well as various construction and labour hold-ups, and problems with refrigeration equipment and gas lines, required the club's opening to be postponed indefinitely, the delays caused some local concertgoers and musicians to wonder if the club would ever open.

"We thought that we would get things done on time and that everything would just be perfect, but it just wasn't," explains Oliver, adding with a laugh that no one has been more frustrated by the delays than he.

"I'm so excited to be going back to my old job where I'm booking bands all day instead of dealing with contractors and licensing and plumbing and venting and concrete repair," he says with obvious enthusiasm. "I'm really excited to see what a band is going to sound like in this room—we spent so much time tweaking everything and making sure everything was in the right place, because we have a reputation to uphold here." v

4:20 rave keeps on smokin'

PREVUE
FRI, APR 21 (8 PM)
FOUR TWENTY
WITH CHASE AND STATUS, FREAKY FLOW, DEKO-ZE, MARTY MCFLY, DJ DEGREE
THE PALACE, $35 (16 + WITH ID)

SHEENA ROSSITER / sheena@vueweekly.com

For various historical and cultural reasons that are largely irrelevant (and mostly false, actually), Apr 20 (or "420"—get it?) has become something of a de-facto statutory holiday for the world's marijuana users.

However, Edmontonian junglists have come to know Apr 20 not only as the best day of the year for stoners but also as the date of the city's best electronic music party, which is still smokin' after over half a decade of existence.

"**Four Twenty,** the rave, came into existence in 2000 and has been growing annually, and can now boast the title of being the longest running annual rave in Edmonton's history," says DJ Degree, a performer at the event and the head of show organizers Subterranean Sound promotions.

"We have now moved the event to a larger location with a licensed lounge—quite the change from its humble beginnings at Orange Hall," he notes, "and this is now the second year that we've brought in headliners for the event."

This year, Four Twenty hosts massive headliners such as Chase and Status from the UK and Toronto's Freaky Flow. "I've never performed at an event with Chase and Status before, but I'm looking forward to it," says Freaky Flow, who has spun in Edmonton about a dozen times in the past and is currently the most booked drum and bass DJ in Canada. "Matter of fact, I just recently bought an album of theirs, so it's going to be nice to see an entire set of theirs to get a feel for their personal style."

Edmontonians are in for a treat with Freaky Flow, who has previously shared the same bill as hip-hop greats De La Soul and the Black Eyed Peas and is known to incorporate hip hop and reggae into his sets. "I enjoy incorporating different sounds into my music," says Flow. "I think this type of music needs a little commercialization at times to open up to a new group and generation of people."

Four Twenty is expected to host hundreds of party-goers again this year, and it promises to be a totally, ahem, smokin' party yet again. v

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Break ups are anything but *Sweet* for Barber

DAVID BERRY / david@vueweekly.com

If there's one feeling that pervades all break ups, it's regret. It doesn't matter if you've been dumped by the nicest of all the angels or if you ran screaming from the foulest hound of hell: as soon as the hammer drops, it's time for hard drink and regretting the most recent phase of your life.

This regret is so inherent, in fact, that it even affects break-up albums.

"I was afraid that it was going to be too overtly a break-up album," says **Matthew Barber** of his latest record, *Sweet Nothing*. "I'm slightly self-conscious about writing about those themes. I set out to try and avoid them, but whatever: circumstances in my life were such that I was basically breaking up with somebody, you know? I guess it's just easier for me to write when I'm in that kind of melancholy place, reflecting on what I'm leaving behind and what the next phase I'm moving into is."

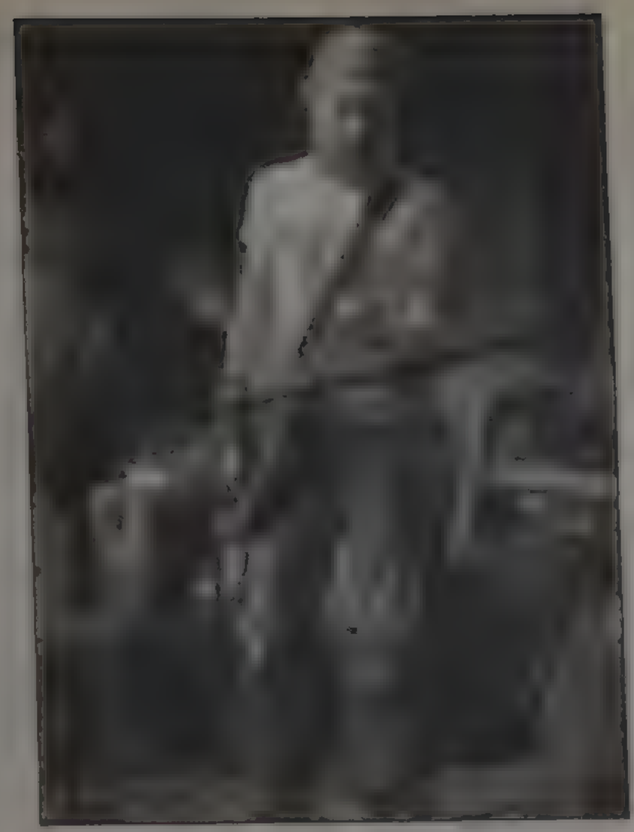
It's worked pretty well for Barber so far, so he might as well keep it up. He went from recording in his Hamilton apartment to a major label in one record—apparently, people respond rather well to sparse pop songs about girls, especially when you can sing with the melancholy Barber musters.

And although he says he's slowly weaning himself off break-up music, it's still instinctual for him, and you just can't blame a man for doing what comes natural, even if that attitude has, appropriately, been the cause of many a break up.

"I'm kind of a romantic character, I guess, so it's just easiest for me to write about that kind of stuff. It's pop music, you know, it's certainly not foreign territory," he says with a bit of laugh.

"It's nice to challenge yourself and break out to other things, but it's good to not force things; if something is coming naturally, and feels like it's a song and conveying a feeling and a mood, then there's not much point in denying it." ▼

PREVUE | THU, APR 20 (8 PM) | MATTHEW BARBER & THE UNION DUES WITH REVIVAL DEAR, PARAMEDIC POWERPLANT, $10



REVUE / SAT, APR 15 / FIELD AND STREAM / POWERPLANT Possibly due to a hasty relocation from the still-in-limbo Sidetrack Café—which, it ought to be mentioned, is definitely, no foolin', this-time-we-mean-it opening this week (see page 48)—it was a decidedly low key and sparse crowd that witnessed locals Field and Stream open for Victoria duo Run Chico Run at the 'Plant last Saturday night. Field and Stream didn't appear to mind too much, though: in spite of some early technical snafus (which are sort of par for the course when you put half a dozen people and twice as many instruments onstage, not to mention an antique television and an impressive collection of little plastic horses), frontman Nickelas Johnson and friends treated the smallish audience to a stirring and evocative evening of music, regardless of who was (or wasn't) there to hear it. —ROSS MOROZ / ross@vueweekly.com

for those who know... every saturday

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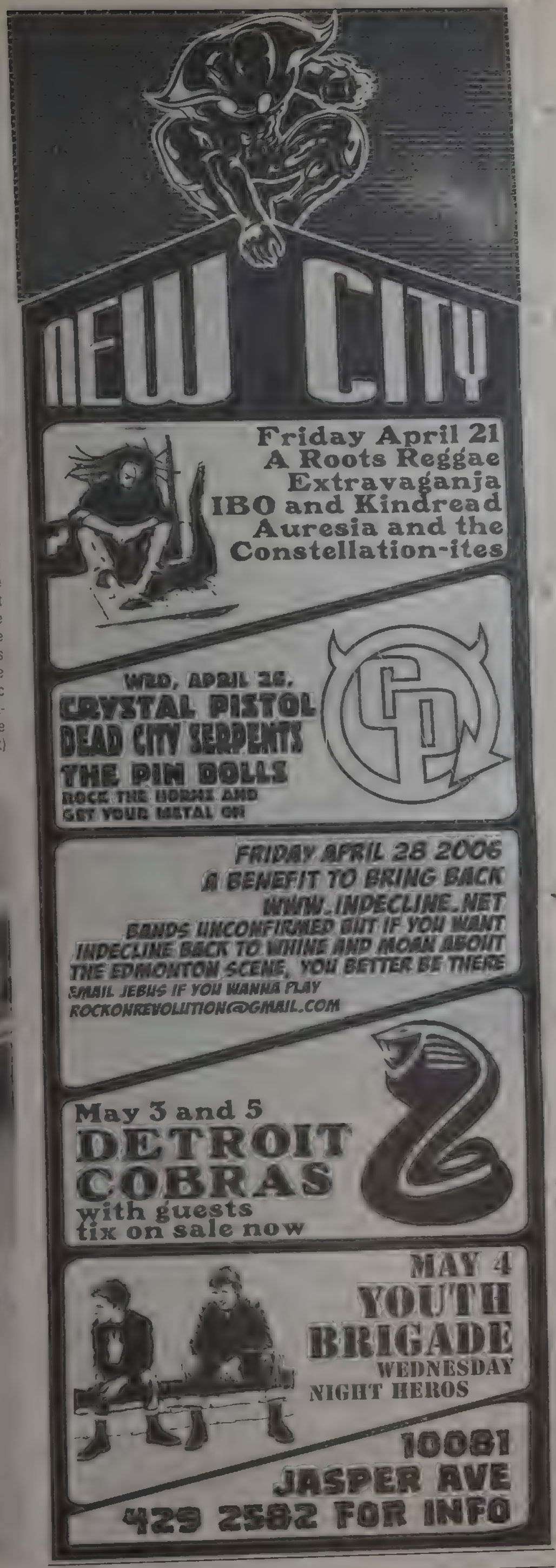
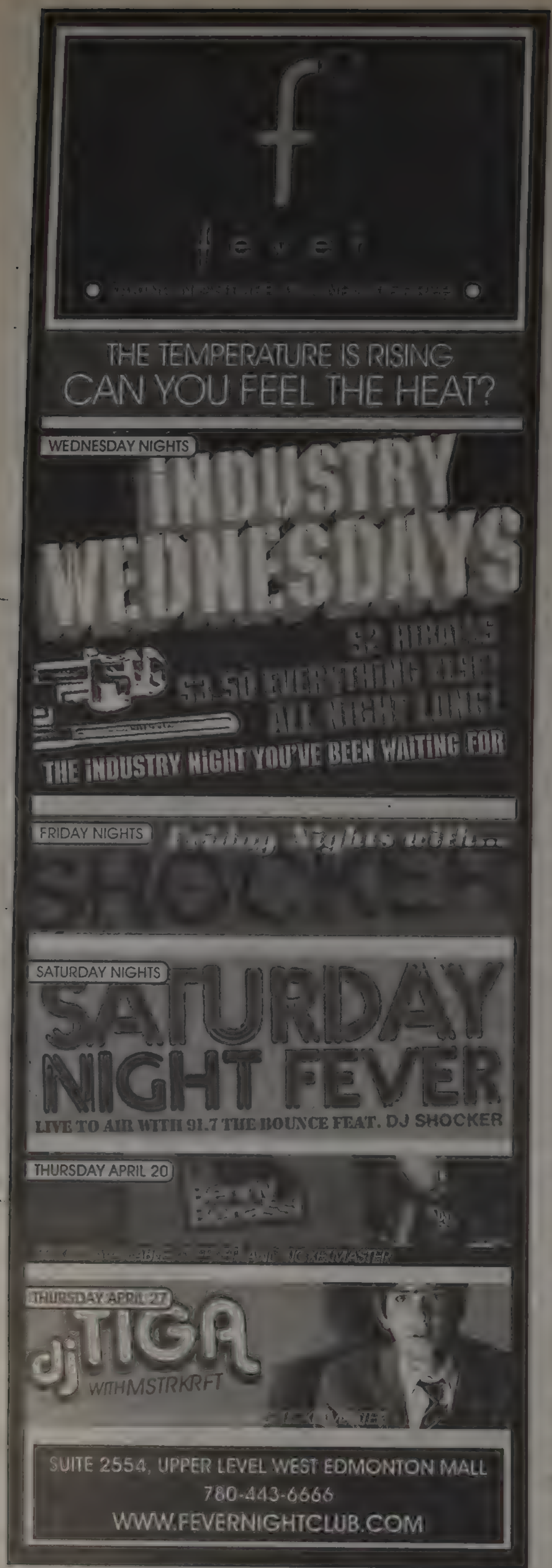
waylon sherrington
remo
aris rhodes
with special guests

$3.75 2oz. martini's for ladies only before 11pm
no cover before 10pm | $5 cover after 10pm

HALO CONNECTION





LISTINGS FOR YOU

MUSIC WEEKLY

FAX YOUR FREE LISTINGS TO 426-2889 OR E-MAIL GLENYS AT LISTINGS@VUEWEEKLY.COM DEADLINE IS FRIDAY AT 3 PM

THU LIVE MUSIC

ARDEN THEATRE Gospel Choir; 7:30pm, $32.50 at Arden Theatre box office, TicketMaster

ATLANTIC TRAP AND GILL Denna

BACKDRAUGHT PUB Open stage

BLUE CHAIR CAFÉ Guitars, $37 (dinner show)

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude; 6-10pm

DUSTER'S PUB Jam hosted by Brian Petch

FOUR ROOMS Craig Giacobbo, 8pm

FESTIVAL PLACE Thirty Years Of Music; www.spmf.org, 417-7795

GRINDER Thursday jam session hosted by Steve Hoy and guests

JAMMERS PUB Thursday open jam, 7-11pm

J AND R BAR AND GRILL Open stage with The Poster Boys (pop/rock/blues), 8:30pm-12:30am

J.J.'S Showcase Jam hosted by the Dr. Oxide Band, 9pm-1am

JULIAN'S PIANO BAR Graham's Jazz

KINGSKNIGHT PUB Kings X Mardo; no minors; 7pm (door); $5

NEST Open stage with Nick Zyla every Thu until Apr. 20

NORTH GLENORA HALL Thursday Jam hosted by the Wild Rose Old Tyme Fiddlers Society; 7-10pm

O'BYRNE'S The Marco Clavena Group, 10pm; no cover

POWER PLANT Barber and The Union Dues Revival Dear, Paramedic, $10 at TicketMaster, Blackbyrd, Megatunes, U of A info desks, Power Plant

SIDETRACK CAFÉ Grand opening of new Sidetrack location. The Fabulous BeeFeeders, 9pm, free

URBAN LOUNGE Axiomatic (pop-rock), free (with ticket)/$5 (door)

WILD WEST SALOON Maddness

CLASSICAL

ACCOLADE TASTE TEA BAR Ernst Birss (classical guitar), Merrill Tanner-Semple (soprano); 8pm, $12

WINSPEAR CENTRE LOUNGE Chaplin's City Lights: Robbins Lighter Classics with the Edmonton Symphony Orchestra, William Eddins (conductor), 8pm, $22-$60 at Winspear box office

DJS

ARMOURY Vintage Thursdays retro rock, dance and old school hip hop

BILLY BUD'S LOUNGE Escapack Entertainment

BLACK DOG FREEHOUSE Thump: intronica with the DDK Soundsystem

BUDDY'S DJ Squiggles, Yohko Oh-no

DECADANCE Soul Heaven with Sweetz, T-Bass, Rezident Funk

ESMERALDA'S Big and Rich Thursday: top'40, country

FEVER NIGHTCLUB DJ Benny Benassi, tickets available at TicketMaster, Fever

FILTHY McNASTY'S Bingo with DJ S.W.A.G

FUNKY BUDDHA (WHYTE AVE) Requests with DJ Damian

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GINGUR SKY Thursday: with Urban Substance Sound Crew, Invinceable, Shortround, Echo, Baby Gurl

HAVANA CLUB Urban, hip hop, Reggae beats with 717 Entertainment

KAS BAR Urban House with DJ Mark Stevens, 9pm

NEWCASTLE PUB Night, with DJ Odin

NEW CITY LIKWID LOUNGE Trasheterra: DJ'S Naz Nomad, Beard of Bees

OVERTIME GRILL AND TAPROOM SOUTH New: classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am, no cover

RED STAR Femme Fatale: rock, pop, hip hop with DJ Kelty

THE ROOST Gorgeous Thursdays: goth/student night with DJ Eddy, Toonflash, Dr Lexxxi Tronic; $2 (non-member)/free (members before 10pm)/$2 (member after 10pm)

RUM JUNGLE Student Night: Great beats

VELVET UNDERGROUND NHMLS WLCM, electro, techno with DJ Nik 7, guests, no minors, 9pm (door), $4

WUNDERBAR Up and Down Thursday: with DJ Ian, Kelly and others

FRI LIVE MUSIC

ATLANTIC TRAP AND GILL Acoustiholics

BLUE CHAIR CAFÉ Gordie Tentrees and Indio Saravanja donations

CASINO EDMONTON Colleen Rae and Cornerstone (country/rock)

CASINO YELLOWHEAD Myth (pop/rock)

EASTLEDGE PUB (blues/rock); 9pm-1am

FOUR ROOMS Craig Giacobbo, 9pm

GRINDER The Rhythm Rockers (rock)

HMV (WEM) Aaron Pritchett, 12:30-2pm

JAMMERS PUB Country/rock band; 9-2am

JEFFREYS CAFÉ Marco Clavena (Latin), 8:30pm, $10

JULIAN'S PIANO BAR Dennis' Pleasures

NEW CITY LIKWID LOUNGE IBO, Kindread, Auresia, Constellation-ites (reggae)

POWER PLANT Columbus, 8pm (door); $15 (adv) at TicketMaster, Power Plant

RED'S Shotgun Rules, Of Angle: no minors, 8pm (door), 9pm (show); $7 (door)

REXALL PLACE Dunn, Sara Evans; 7pm, $49.75-$65.75 at TicketMaster

SAINT BASIL'S CULTURAL CENTRE Fred J. Eaglesmith and the Flying Squirrels, Jess Lee, 8:30pm, $25 at TIX on the Square

SIDETRACK CAFÉ The Hanson Brothers (NHL playoff party), Married to Music, The Knee Jerks, 9pm, free

URBAN LOUNGE Ozmunds, $5 (door)

VELVET UNDERGROUND Cmon, The Get Down, Coopers Cobras, no minors, 8pm (door), $10 (adv) at TicketMaster, www.thesoundradio.com, Blackbyrd, Megatunes/$12 (door)

WILD WEST SALOON Maddness

WHISTLESTOP Mr. Lucky (blues/roots), (9:30pm-1:30am), no cover

YARDBIRD SUITE Beaudin, 8pm (door), 9pm (show), $8 (member)/$12 (guest) at TicketMaster

CLASSICAL

ALL SAINTS' ANGLICAN CATHEDRAL Through Five Centuries of Choral Music: Greenwood Singers, 8pm; $16 (adult)/$14 (student/senior) at TIX on the Square

DJS

ARMOURY Fishbone Fridays: Top 40 downstairs/retro 80 upstairs

AZUCAR LATIN NIGHTCLUB Top 40 with Latin band and DJ Papi

BACKROOM VODKA BAR Element: D'n'B/house/breaks with Degree, Phatcat, Neal K, Shortee, Sweetz and more

BAR WILD Bar Wild Fridays

BOOTS Retro Disco: retro dance

BUDDY'S Dance party with DJ Alvaro

CALIENTE'S Funktion Fridays

DANTE'S BISTRO Messaging Singles Party: For singles 25-40, completely anonymous, totally addictive

DECADANCE Ladies Night: sexy house with Smoov, guests

ESCAPE Fahrenheit Fridays

ESMERALDA'S DJ Jimmy Friday; 8pm (door)

FEVER NIGHTCLUB Friday Nights, with DJ Shocker

FUNKY BUDDHA (WHYTE AVE) Top tracks, rock, retro with DJ Damian

GAS PUMP Top 40/dance with DJ Christian

GINGUR SKY Furious Fridays: Electric Progressive, trance and deep house with Vinny Vo, Furious Sushi Crew and Edmonton DJs

HALO Mod Club: indie rock, new wave, Brit pop, and '60s soul with DJ Blue Jay, DJ Travy D; no cover before 10pm; $5 (after 10pm)

HAVANA CLUB Urban, hip hop, Reggae beats with 717 Entertainment

LEVEL 2 LOUNGE Hypnotiq Friday

NEW CITY LIKWID LOUNGE Das OOntz: Techno/industrial beats with 9pm (door), $5

O'BYRNE'S DJ Finnegan, 9pm; no cover

O'TOOLE'S IRISH PUB Calnan (keyboard)

ONE ON WHYTE Friday Nights: Top 40, R&B, house with People's DJ

OVERTIME GRILL AND TAPROOM SOUTH classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am, no cover

RED STAR Loaded Friday: indie rock and Brit pop with DJ Headymade Flyboy

RUM JUNGLE Peoples DJ Spinning

SAFFRON RESTAURANT AND LOUNGE Deep House with Friday resident DJ Luke Morrison

STOLLI'S Top 40, R&B, house with People's DJ

STONEHOUSE PUB Top 40 with DJ Tysin

TWILIGHT AFTERHOURS Flashback: house/hard with Johnny Dangerous, Andy Inertia, guests; 1-7am

WINTERBAR The Team, guest DJs

Y AFTERHOURS Fridays: Deep funky house with Guru Nic-E, Rob Tryptomene, Status Inc, Tory P, Bree; no minors; 1-8am

SAT LIVE MUSIC

ATLANTIC TRAP AND GILL Acoustiholics

BLACK DOG FREEHOUSE of the Dog: Pernell Reichert; 4-6pm; no cover

BUD'S LOUNGE Patsy Amico and Brian Gregg (blues/roots), 9pm

CASINO EDMONTON Colleen Rae and Cornerstone (country/rock)

CASINO YELLOWHEAD Myth (pop/rock)

EASTLEDGE PUB (blues/rock); 9pm-1am

DRUID (JASPER AVE) Open stage, all ages, 2-6pm

FESTIVAL PLACE Brodsky; 7:30pm; $26 (cabaret)/$24 (box)/$22 (theatre) at Festival Place box office, TicketMaster

FOUR ROOMS Craig Giacobbo, 9pm

GRINDER The Rhythm Rockers (rock)

JAMMERS PUB Saturday open jam, 3-7:30pm, country/rock band, 9pm-2am

JEFFREYS CAFÉ Rhonda Withnell (jazz); 8:30pm; $7

MUSEUM ALEXANDRA COMMUNITY HALL Northern Lights Folk Club: Ron Hynes, Andrew Smith, 8pm; $18 (adv) at TIX on the Square, Myhre's Music, Acoustic Music; child 6-12 half-price (door)/free (child under 6)

RED'S The Tennessee Three, Jack Connolly; no minors; 7pm (door), 9pm (show); $37.40 at TicketMaster

SIDETRACK CAFÉ Julie Doiron; Five O'Clock Charlie, Shotgun and Jaybird; 9pm; free

STARLITE ROOM Mobile, Stabilo, Murder City Sparrows; no minors; 8pm (door); $17 (adv) at TicketMaster, unionevents.com, Blackbyrd, Megatunes, SUB info desk

URBAN LOUNGE Ozzy Ozmunds, $5 (door)

VELVET UNDERGROUND Plainsay, guests; 8pm (door); no minors, $8 (door)

WILD WEST SALOON Maddness

X-WRECKS Mr. Lucky (blues/roots), 8pm-12), no cover

YARDBIRD SUITE Quartet; 8pm (door), 9pm (show), $10 (member)/$14 (guest) at TicketMaster

CLASSICAL

ALL SAINT'S ANGLICAN CATHEDRAL Piano Plus: Irén Bartók (soprano), Beth Levin (oboe), Jeremy Spurgeon (piano), Andrew Creaghan (guitar), 8pm, $15 (adult)/$10 (student/senior) at TIX on the Square

ARDEN THEATRE True Colors: St. Albert Singers Guild, 7pm

CONVOCATION HALL Eddins and Friends: Music at Convocation Hall: William Eddins (piano), Martin Riseley (violin), Colin Ryan (cello); 8pm; $15 (student/senior)/$20 (adult) at TIX on the Square, door

COSMOPOLITAN MUSIC SOCIETY STUDIOS Monday Band; 8pm, $10 (adult)/$5 (student/senior)/children five and under (free at door), tickets available at the Cosmopolitan Music Society

DJS

AZUCAR LATIN NIGHTCLUB Top 40 with Latin band and DJ Papi

DECADANCE Soul Heaven: Saturdays: with Dj Femme, T-Bass and guests

ESCAPE NIGHTCLUB Night House Party: with Urban Metropolis featuring Harmony and DJ Kwake

FEVER NIGHTCLUB Saturday Night Fever: Live to Air with The Bounce and DJ Shocker

FUNKY BUDDHA (WHYTE AVE) Top tracks, rock, retro with DJ Damian

GINGUR SKY Saturdays

LEVEL 2 LOUNGE Saturday: DJ Groovy Cuvy and guests

ONE ON WHYTE Saturday Nights: Top 40, R&B, house with People's DJ

RED STAR Indie rock, hip hop rock, Brit pop with S Master F Loopin' the 3rd

STOLLI'S ON WHYTE R&B, house with People's DJ

SPORTSWORLD ROLLER SKATING DISCO 1-5pm, $5, and 7pm-midnight, $6/$4 (rentals)

TWILIGHT AFTERHOURS Anthem: hard NRG/trance/funk with Jeff Hillis, DTDR, Big Daddy, STX, Tweek, 1am-8am

Y AFTERHOURS Saturdays

SUN LIVE MUSIC

ATLANTIC TRAP AND GILL Mr. Lucky (blues/roots); 7-11pm no cover

BLACK DOG FREEHOUSE Got To Give It Up: Main Floor Funk soul, Motown, disco with DJ Red Dawn

BLIND PIG PUB AND GRILL Carmen's Sunday live open jam

CARGO AND JAMES TEA SHOPPE Open stage with Rhea March; 7-10pm

CROWN AND ANCHOR PUB Jam every Sunday; 7pm

FESTIVAL PLACE Thirty Years Of Music; Grand Finale, 2pm

JAMMERS PUB Sunday open blues jam; 4-8pm

NEWCASTLE PUB Open Stage with Willie James and Crawdad 3pm

O'BYRNE'S [illegible] Bird's Ine [illegible] n stage for all [illegible] no cover

OSCARS PUB Open stage [illegible] ted by Chris [illegible] of Captain Tractor (8 [illegible]

RED'S Axe Music Weekend [illegible] 12pm (door), [illegible] free

RED STRAP MARKET Julie [illegible] Jaylard Paper [illegible] and Stream Geoff [illegible] all ages event

RITCHIE UNITED CHURCH [illegible] tion at the door

SIDETRACK CAFÉ DJ [illegible] free

CLASSICAL

BLUE CHAIR CAFÉ Ernst Birss and Merrill Tanner-Semple, donations

HOLY TRINITY ANGLICAN CHURCH Johann Sebastian Bach's Goldberg Variations [illegible]

WINSPEAR CENTRE Cello Extravaganza Davis Sunday Showcase with the Edmonton Symphony Orchestra William Eddins (conductor), Luis Leguia, Colin Ryan and Derek Gomez [illegible] Winspear box office, $15 (student/senior rush tickets)

DJS

BACKSTAGE TAP AND GRILL Industry Night with Atomic Improv, Jameoki and DJ Tim

BUDDY'S NIGHTCLUB Stardust Lounge: with Mz Branca and Mz Vanity Fair, DJ Eddy Toonflash

CALIENTE'S Urban Ladies Night Sundays: DJ Phat Kat

DECADANCE Worship with Big Daddy, DTDR, guests, 10am-close

HALO Popscene indie hits, forgotten classics, underground favourites with S Master F, Floormatt, Kyle, G-Spot, Jer-Lo, Travy D, 9pm (door), no cover

RUM JUNGLE Service Industry Night

SPORTSWORLD ROLLER SKATING DISCO Public skate; 1-5pm; $5/$4 (rentals)

STARLITE ROOM DJ set with Ladytron (Rueben and Mira), Dusty Grooves, Nrmls Wlcm Soundsystem; no minors; 8pm (door), $20 (adv) at TicketMaster, Megatunes, FS (WEM), Listen

STOLLI'S Stolli's House Arrest: with Johnny Dangerous, Andy Inertia, guests

VELVET UNDERGROUND Where Its At, DJ Sweetz, Propa, Degree, no minors event, 8pm; no cover (8-9pm)/$4 (door)/$2 (industry)

WUNDERBAR Drum 'n' Bass Files: with Critical Condition, Booster, Atomatik, Enlite with weekly guests; 9-11pm (anything goes); 11-close (drum 'n' bass/jungle)

MON
LIVE MUSIC

JULIAN'S PIANO BAR Graham's Twisted Jazz Standards; 7:30-10 30pm

L.B.'S PUB House band, 9 30pm-1am, no cover

HONEST MUR'S BAR AND GRILL Jam session hosted by the Retro Rockets Band; 8pm

MEGATUNES Moneen, all ages, 4 30pm, free

NEW YORK BAGEL CAFÉ Marco Claveria (samba to Bolero) every Monday

PLEASANTVIEW COMMUNITY HALL Acoustic Instrumental Old Time Fiddle Jam hosted by the Wild Rose Old Tyme Fiddlers Society, 7pm

RED'S Saves the Day, Circa Survive, Moneen; all ages licensed event; 7pm (door), 9pm (show), $20 at TickletMaster, Red's

RIGOLETTO'S CAFÉ Open stage hosted by Dr Oxide, 7-10pm

SIDETRACK CAFÉ Big John Bates and the Voodoo Dollz, Reverend Glasseye, The Firebrands

TAPHOUSE Monday Live with Big Tickle, 8 30-11.30pm, no cover

DJS

BAR WILD Bar Gone Wild Mondays Service Industry Night, no minors; 9pm-2am

BLACK DOG FREEHOUSE [illegible] Mondays every Monday with DJ Penny Tentiary; Wooftop Reggae, hip hop, funk with DJs Special Ed, Culture Shock

BUDDY'S Ashley Love and DJ T

FILTHY MCNASTY'S Metal Mondays: with DJ S W A G

TUE
LIVE MUSIC

BLIND PIG PUB AND GRILL Open stage with Mark Ammar

DRUID (JASPER AVENUE) Open stage with Chris Wynters and guest

JULIAN'S PIANO BAR Graham's Jazz

LEGENDS PUB Open jam hosted by Gary Thomas

NEW CITY LIKWID LOUNGE Crystal Pystol, The Pin Dolls, Rock the Horns, Get Your Metal On

POWER PLANT Meligrove Band, Bebop Cortez, guests, 8pm (door), $8 (door)

SHAW CONFERENCE CENTRE Franz Ferdinand, Death Cab for Cutie, The Cribs

YARDBIRD SUITE Jam session with Heccubus Trio, 8 30pm (door)/9pm (show), $3

DJS

BUDDY'S Malebox, DJ Arrowchaser

CALIENTE Bashment Tuesdays [illegible]

ESMERALDA'S Top 40, country, R&B with DJ Foreplay, DJ Jimmy

FUNKY BUDDHA (Whyte Ave) Latin and Salsa music, dance lessons 8-10pm

NEW CITY SUBURBS Bingo with DJ Dildozer and MC Fistinyourface

THE ROOST Flamingo Bingo with DJ Janny, 8-amidnight, $1 (member)/$4 (non-member)

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday popular house beats with DJ Kevin Wong

SPORTSWORLD ROLLER SKATING DISCO Retro night music flash backs from the '50s '60s, '70s, '80s and '90s, 7pm-12 midnight; $5/$4 (rentals)

VELVET UNDERGROUND Youth Beat hip hop, electro, indie rock, dance punk, funk with DJ Cadence Weapon, DJ Parsons, and DJ Stasink, no minors, 9pm (door), $2

WUNDERBAR Hipster Twister with Twister Board and DJs

WED
LIVE MUSIC

ATLANTIC TRAP AND GILL Open mic with Duff Robison, 8pm

GRINDER Open Mic Wednesday

BLACK DOG FREEHOUSE [illegible] McCallister and his Band

BLUE CHAIR CAFÉ Lara Yule Singh (CD release)

JULIAN'S PIANO BAR Dennis' Pleasures

LEVEL 2 LOUNGE Open Mic

METRO CLUB AND BILLIARDS The Metro World Beat Band with Enrique

NEW CITY LIKWID LOUNGE Crystal Pistol, Pin Dolls; $10

O'BYRNE'S Chris Wynters and friends, 9 30pm, no cover

ROSSDALE COMMUNITY HALL Little Flower open stage hosted by Brian Gregg, 8pm

SIDETRACK CAFÉ Rae Spoon, Jeff Stuart26

STARLITE ROOM Small Sins (Ladies and Gentleman), Magneta Lane, Diableros, no minors, 8pm (door); $15 at Blackbyrd, Megatunes, TicketMaster, Listen

URBAN LOUNGE Rocketone, The B Movies (rockabilly), $5 (door)

WILD WEST SALOON [illegible] Lee

DJS

BLACK DOG FREEHOUSE Glitter Gulch with DJ Buster Friendly; no cover

BUDDY'S Gurlz Gone Wild Midnite with DJ Eddy Toonflash Mia Fellow, Ashley Love, Yohko Oh-no, guests

ESCAPE Wild on Wednesday

FEVER NIGHTCLUB Industry Wednesdays

GINGUR SKY Reggaeton Wednesdays DJ Touch It, and guests DJs, no minors; 10pm (door), $5

LEGENDS PUB Hip hop/R&B with DJ Spincycle

NEW CITY LIKWID LOUNGE Wig Out Wednesdays. Psycho and Rockabilly with DJ Seizures

RED STAR Funk 'n' Soul funk soul, disco, nu jazz, reggae, hip hop with Cool Curt, Yuri, Junior Brown, Remo

THE ROOST Amateur Strip Weena Luv, Sticky Vicky with DJ Alvaro, $1 (member)/$4 (non-member)

STANDARD Wednesday Gone Wild Feat: with DJ Nestor Delano

VELVET UNDERGROUND Lushious Wednesdays. Retro alternative dance with DJ Saturn 5, no minors, 9pm (door); $4

WHERE THEY ARE

VENUE GUIDE

ACQUIRED TASTE TEA CO 1[illegible] 102 Ave 414-6041

ALL SAINTS' ANGLICAN CATHEDRAL 10035-103 St

ARMOURY 10310-85 Ave, 702-1800

ATLANTIC TRAP AND GILL 7704-104 St, 432-4611

AZTECAN LATIN NIGHTCLUB 11733-78 St, 479-7400

BACKSTAGE PUB [illegible] St, 430-9200

BACKROOM VODKA BAR 10324A-82 Ave, upstairs, 436-4418

BAR WILD 10552 82 Ave, 951-9456

BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Plain Rd, 484-7751

BLACK DOG FREEHOUSE 10425-82 Ave, 439-1082

BLIND PIG PUB 32 St. Anne Street, St. Albert, 418-6332

BLUE CHAIR CAFÉ 9624-76 Ave, 989-2861

BOOTS 10242-106 St, 423-5014

BUD'S LOUNGE Londonderry Mall, 66 St, 137 Ave

BUDDY'S 11725B Jasper Ave, 488-6636

CALIENTE 10815 Jasper Ave, 425-0850

CASINO (EDMONTON) 7055 Argyll Rd, 463-9467

CASINO (YELLOWHEAD) 12464-153 St, 463-9467

CHRISTOPHER'S PARTY PUB 2021 Millbourne Rd, West, 462-6565

CONVOCATION HALL [illegible] Building, University of Alberta, 492-0601

COSMOPOLITAN MUSIC SOCIETY STUDIOS [illegible] Gateway Boulevard, 432-9333

CROWN AND ANCHOR PUB 15277 Castle Downs Rd, 113 St 472-7696

DANTE'S BISTRO 17328 Stony Plain Rd, 486-4448

DECADANCE 10018-105 St, 990-1792/964-3168

DRUID (Jasper Ave) 11606 Jasper Ave, 454-9928

DUSTER'S PUB 6402-118 Ave, 474-5554

ESCAPE WEM, Upper level, 444-2335

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378

FEVER NIGHTCLUB Phase 3 of WEM, 780-961-3117

FOUR ROOMS Edmonton Centre, 102 Ave, 426-4767

FUNKY BUDDHA (WHYTE AVE) 10341-82 Ave, 433-9676

GAS PUMP 10166-114 St, 488-4841

GINGUR SKY 15505-118 Ave 913-4312/953-3606

GRINDER 10957-124 St, 453-1709

HALO 10538 Jasper Ave, 423 [illegible]

HAVANA CLUB [illegible] 423-7707

HOLY TRINITY ANGLICAN CHURCH 10037-84 Ave, 436-[illegible]

HONEST MUR'S BAR AND GRILL 8936-82 Ave, 463-6397

JAMMERS PUB [illegible] Ave, 451-8779

J AND R BAR AND GRILL [illegible] 106 St, 436-4403

JEFFREY'S CAFÉ AND WINE BAR 9640-142 St, 451-8890

J.J.'S PUB 13160-118 Ave 489-7462

JULIAN'S PIANO BAR Chateau Louis Hotel, 11727 Kingsway Ave, 732-4583

KAS BAR 10444-82 Ave, 433-6768

L.B.'S PUB 23 Akins Dr, St Albert, 460-9100

LEGENDS PUB 6104-172 St, 481-2786

LEVEL 2 LOUNGE 11607 Jasper Ave, 2nd Fl, 447-4495

MEGATUNES 10355-82 Ave, 434-6342

METRO CLUB AND BILLIARDS 10250-106 St, 990-0704

NEST NAIT, 11762-106 St, 471-[illegible]

NEWCASTLE PUB 6108-90 Ave, 490-1999

NEW CITY LIKWID LOUNGE 10081 Jasper Ave, 413-4578

NEW CITY SUBURBS [illegible] Jasper Ave, downstairs, 413-4578

NEW YORK BAGEL CAFÉ 8430 Gateway Blvd, 432-2003

NORTH GLENORA COMMUNITY LEAGUE 13535-109A Ave 457-9417

O'BYRNE'S 10616-82 Ave 414-6766

ONE ON WHYTE 10544 82 Ave 437-7699

OVERTIME ROLLER RINK TAPROOM [illegible] Crossing, 106 St, 485-1717

PLEASANTVIEW COMMUNITY HALL 10860-57 Ave, 474-5270

POWER PLANT [illegible] Campus, 492-3101

QUEEN ALEXANDRA COMMUNITY HALL 10425 University Ave [illegible]

RED'S WEM Phase III, 481-6420

RED STAR 10534 Jasper Ave, [illegible]

RED STRAP ARTS MARKET 10305-97 St, 497-2211

REXALL PLACE 7424 118 Ave N.W., Northlands Park

RITCHIE UNITED CHURCH 9624-74 Ave, 439-2442

RIGOLETTO'S CAFÉ 10068-108 St

THE ROOST 10345-104 St, 426-3150

ROSSDALE HALL 10135-96 Ave, 429-3624

RUM JUNGLE [illegible] level, WEM, 486-9494

ST. BASIL'S CULTURAL CENTRE 10819-71 Ave, 420-1757

SAPPHIRE RESTAURANT AND LOUNGE 10416 Whyte Ave, 437-0231/710-1625

SAVOY 10401-82 Ave 438-0373

SHAW CONFERENCE CENTRE 9797 Jasper Ave

SIDETRACK CAFÉ 10238-104 St, 421-1326

SPORTSWORLD INLINE AND ROLLER DISCO [illegible]

STANDARD 6107-104 St, 438 2582

STARLITE ROOM [illegible] St, 428 1099

STOLLI'S 2nd floor, 10368 Whyte Ave, 437-2293

STONEHOUSE PUB 11012 Jasper Ave 420-0448

TAPHOUSE [illegible] Ave, St Albert, 458-0650

TICKETMASTER [illegible]

TIX ON THE SQUARE Interpretive Centre, Churchill Sq, 9930-102 Ave, 420-1757

TWILIGHT AFTERHOURS 10018-105 St

URBAN LOUNGE 8111-105 St [illegible]

VELVET UNDERGROUND 10030-102 St (downstairs) 428-1099

WHISTLESTOP LOUNGE 12416-132 Ave 451-5506

WILD WEST SALOON [illegible] 50 St, 476-3388

WINSPEAR CENTRE [illegible] Winston Churchill Sq, 428-1414

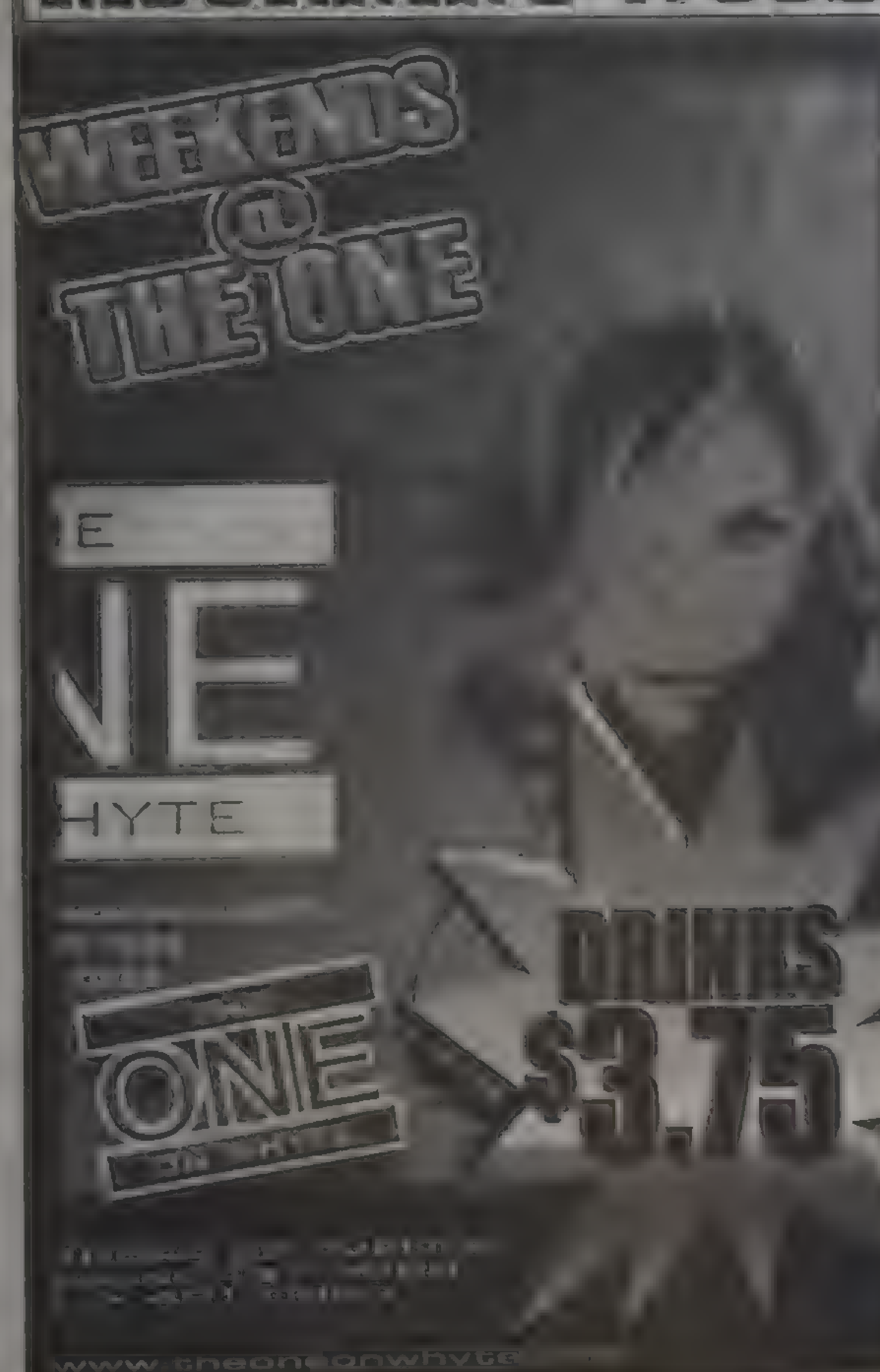
WUNDERBAR 8120-11 St, [illegible]

X-WRECKS 10143-50 St, 466 [illegible]

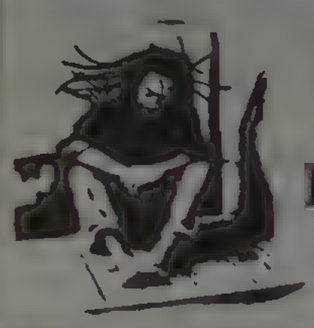
Y AFTERHOURS 10028-102 St, 994-3256, www.yafterhours.com

YARDBIRD SUITE [illegible]

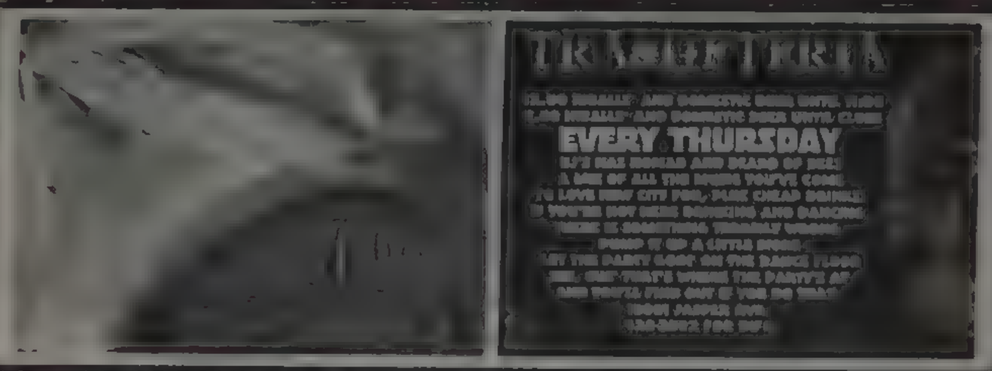
YESTERDAYS Pub 112, 205 Carnegie Dr, St. Albert, 459-0295



and New City Proudly Present...



Friday April 21
A Roots Reggae Extravaganja
IBO and Kindread
Auresia and the Constellation-ites



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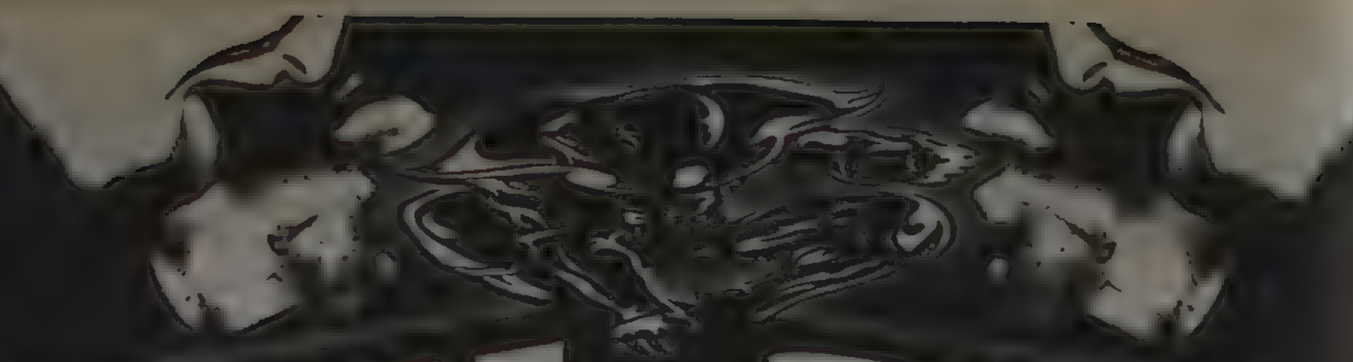

NEW CITY
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THE CLASSIC CONTINUES
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Somewhat ironically, C'mon's Ian Blurton doesn't like the devil horns

TYSON KARAN / tyson@vueweekly.com

Most people in the music industry can only wish they were as busy as producer/musician Ian Blurton. About to embark on yet another tour of Western Canada with his hard-rock outfit **C'mon**, Blurton is in demand onstage as much as he is in the studio.

He's just finished work as a producer on Amy Millan's much anticipated solo-album (Inside scoop: "Actually, it's a bluegrass record. A good third of it is live bluegrass with one microphone," he spills), and C'mon just recently recorded a split-disc with Edmonton's own Whitey Houston. Although according to Blurton, it may never be released. ("It was supposed to be out now. It's all done but I don't know if it's ever going to come out," he says. "Ask them.")

As rewarding as the recording process may be for Blurton (either as producer or player), nothing compares to playing live and in front of a crowd, and it shows. C'mon shows are notoriously high-energy affairs, and it's that energy and spontaneity that Blurton believes is better captured on the stage rather than on a record.

"You're only as good as your last show. A record is something that comes and goes, but live shows can become legendary," he says. "Well, I guess a record can, too, but there's nothing more validating for us than to play a show that people are still talking about when we come back."

THAT'S THE KIND OF show Blurton is hoping for when C'mon hits Edmonton this week, and it's probably the one he'll get, at least if Edmonton's cool kids take a hint from their counterparts out East.

"Because the throwing the horns (that is, holding up one's hand and extending the index and pinkie fingers, as illustrated by the "this rocks" symbol accompanying favourably-reviewed albums in this publication) thing got so out of control in Toronto,

PREVIEW | FRI, APR 21 (8 PM)
C'MON
WITH THE GET DOWN, COOPERS COBRAS
VELVET UNDERGROUND, $12

kids at hardcore shows have started doing this thing called holding up the goblet, where they just hold their hand up like their holding a goblet instead of throwing the horns. I think it's brilliant," he says, "because throwing the horns has been so overused."

"People like Céline Dion throwing the horns ... it's just ridiculous," he continues. "These people aren't rock. What the hell? Stop doing it and show some respect to rock!" ▼

Present:

Betrayed:

The Story of Canadian Merchant Seamen by Elaine Briere (56 min. Canada 2004)

Thursday April 27th 7pm at Metro Cinema
$8, $6 Students, Seniors, members
VUE WEEKLY

"Betrayed is a must see for those want to understand the ruthless globalization of one of the most important industries today -- international shipping."

TOP 30

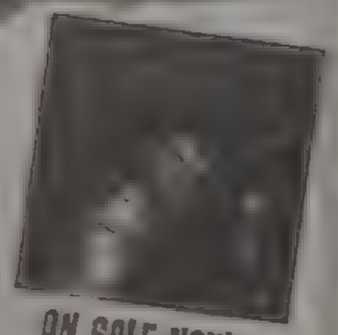
Megatunes
Your Music Destination

FOR THE WEEK ENDING APR 20, 2006

1. Various – Sorrow Bound:Hanks Willams Re-Examined (ruby moon)
2. The Co-Dependants – Live At The Mecca Café Vol.2 (indelible)
3. James Hunter – People Gonna Talk (rounder)
4. The Flaming Lips – At War With The Mystics (warner)
5. Neko Case – Fox Confessor Brings The Flood (mint)
6. Eagles Of Death Metal – Death By Sexy (downtown)
7. Calexico – Garden Ruin (overcoat)
8. Karla Anderson-The Embassy Sessions (indelible)
9. Janiva Magness – Do I Move You? (northernblues)
10. Van Morrison – Pay The Devil (exile)
11. Yeah Yeah Yeah's – Show Your Bones (interscope)
12. The Little Willies – S/T (milking bull)
13. Cat Power – The Greatest (matador)
14. Jenny Lewis & The Watson Twins – Rabbit Fur Coat (team love)
15. Built To Spill – You In Reverse (warner)
16. Ben Harper – Both Sides Of The Gun (virgin)
17. Tom Wilson – Dog Years (true north)
18. Hank Williams 3 – Straight To Hell (curb)
19. Ghostface Killah – Fishscale (def jam)
20. Pink Mountaintops – Axis Of Evol (scratch)
21. Howe Gelb – Sno'Angel Like You (thrill jockey)
22. Covenant – Skyscraper (metropolis)
23. Elliott Brood – Ambassador (six shooter)
24. Mogwai – Mr Beast (matador)
25. Loose Fur – Born Again In The USA (drag city)
26. The Streets – The Hardest Way To Make An Easy Living (warner)
27. Pretty Girls Make Graves – Elan Vital (matador)
28. Hawksley Workman – Treeful Of Starling (universal)
29. Atreyu – A Death-Grip On Yesterday (victory)
30. Sarah Harmer – I'm A Mountain (cold spring)

MONEEN
APR 24 - 4:30 PM

MORRISSEY
RINGLEADER OF THE TORMENTORS



ON SALE NOW

If 2004's *You Are The Quarry* did anything for you (and we know it did) then *Ringleader Of The Tormentors*, *Morrissey*'s 8th studio album, should please. Produced by rock n' roll legend *Tony Visconti*, the album is unlike anything the former Smiths front man has ever done.

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VUE WEEKLY

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Greenwood Singers are playing a *Scherzo!* on their audiences

SARAH CHAN / sarah@vueweekly.com

Prepare yourself for a chuckle, [illegible] Greenwood Singers promise to have you laughing at their upcoming concert ***Scherzo! Humour through Five Centuries of Choral Music***.

The program features quirky and witty music from popular composers and explores a lighthearted facet of choral music.

"I knew that everybody was doing Mozart and I wanted to do something Mozart next December," explains conductor Robert de Frece, who is also musical director of the U of A Mixed Chorus, the U of A Faculty of Education Hand bell Ringers, and U of A Faculty of Education Youth Choirs.

"So I started thinking of what would be a good idea, and I thought over the years to some of the funny things the choir has done."

PREVUE

FRI, APR 21 (8 PM)
THE GREENWOOD SINGERS
WITH CONDUCTOR ROBERT DE FRECE
ALL SAINT'S ANGLICAN CATHEDRAL, $16

De Frece is enlivened by the hearty response the program received in Red Deer last weekend. The laughter from the audience was evidence to him that the choir had achieved clear diction of the words and gotten the message of the texts through to listeners, and even the choir has been having its giggles during rehearsals.

"It's very playful music!" choir member Diane Linden enthuses, explaining that de Frece's own personality is partially to blame for the concert's lighthearted feel.

"He's very outgoing and has tremendous energy," she laughs. "He's a real extrovert. Often conductors get very serious, and it becomes this battle between the choir and the director Bob just doesn't do stuff like that."

Bach, Hayden and Brahms are also making appearances in the program, adding impressive diversity to the evening's proceedings

"The real joy for us is exploring music that goes back as early as the early 1500s and then to Gilbert and Sullivan," Frece reflects. "It's really interesting to see all these different composers right up until today, writing on text that is so humourous." ▼

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TOY SINGERS / AYLA BROOK
FRIDAY APRIL 28
MICHEAL EDWARDS (CD RELEASE)
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NOVILLERO / PANTS SITUATION
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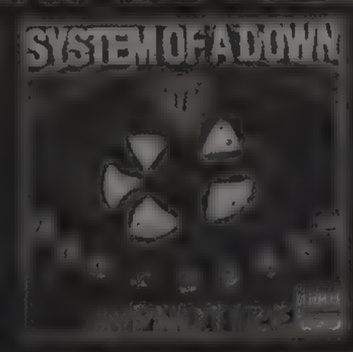

IN STORES NOW

REVUE / SAT, APR 15 / MINUS THE BEAR / STARLITE ROOM When coming from Seattle to perform in the new mecca of music (Edmonton?), a band should prepare itself for a packed house and some high expectations. So how ought a group go about living up to these expectations? Simple: by [illegible] gy in the time provided. This method worked out fine for Minus the Bear—even the tight pants were singing along to all the electro-indie-hip-swinging, head-bopping songs. The show's biggest moment came during the encore, when the Bears played their anthem "Absinthe Party at the Fly Honey Warehouse": perhaps one day I, too, will enjoy an absinthe party at some honey-comb bee hive, but, unfortunately, not on this night. —CONOR TAVIS McNALLY / conor@vueweekly.com

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STARLITE ROOM & VELVET UNDERGROUND
UPCOMING EVENTS

FRIDAY APRIL 21 (VELVET UNDERGROUND)
C'MON
THE GET DOWN
COOPERS COBRAS

SATURDAY APRIL 22 (STARLITE ROOM)
MOBILE
STABILO AND MURDER CITY SPARROWS

SATURDAY APRIL 22 (VELVET UNDERGROUND)
PLAINSAY
WITH A PARTNER

SUNDAY APRIL 23 (STARLITE ROOM)
ladytron dj set
w/DUSTY GROOVES
seat rueben & mira
NINO & JAGIE JAVOE
(MILLION SOUNDS SYSTEM)

WEDNESDAY APRIL 26 (STARLITE ROOM)
SMALL SINS
(LADIES & GENTLEMEN)
MAGNETA LANE AND PRESSURE KILL COMMON STYLE

FRIDAY APRIL 28 (VELVET UNDERGROUND)
SHORT FUSE
THE KEGELS AND THE CROOKS

FRIDAY APRIL 28 (STARLITE)
GFK
WITH MUT
VIGILANTE TYPEWRITER
THE MCEWANS

SATURDAY APRIL 29 (VELVET UNDERGROUND)
ROMP WITH GOMP FOR STOMP NIGHT

SATURDAY APRIL 29 (STARLITE)
JEFF HENDRICK CD RELEASE

SUNDAY APRIL 30 (STARLITE)
PRIESTESS
PRIDE TIGER
TWIN FANGS AND THE FAT DAVE CRIMEWAVE

SATURDAY MAY 6 (SOLD OUT)
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Velvet Underground
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ALBUM REVIEWS

NEW SOUNDS

INDIO SARAVANJA
INDIO SARAVANJA
CARIBOU RECORDS

BILL RADFORD / bill@vueweekly.com

THIS ROCKS

You're unlikely to pull up beside a car that's blaring Indio Saravanja's self-titled album at a stop light—it's, um, really not that kind of album. The focus of the disc is plaintive lyrics that create vivid images and make use of simple but powerful metaphors.

As Indio's drawl first cracks through the speakers on "Orphans," one instantly recalls Bob Dylan. His voice is reminiscent of the American troubadour, and while it's easy to chastise Indio for not measuring up to Dylan's songwriting ability, that isn't really a fair standard.

In their own right, though, Indio's songs possess a simple beauty that will tug at heartstrings. When he sings "you wore your sadness like a veil / a doorway to some other trail / that other hunters would have found / and travelled without turning 'round" on "Stories," for instance, it's hard not to feel something stir inside yourself, as Edmonton listeners will discover on Apr 21, when Saravanja plays the Blue Chair Café.

MATES OF STATE
BRING IT BACK
BARSUK RECORDS

BILL RADFORD / bill@vueweekly.com

THIS ROCKS

Mates of State have really hit their stride with *Bring it Back*. Actually, it's more like they've hit their jubilant skip, to be honest.

Some listeners find the husband and wife duo's earlier work abrasively cheesy and will be happy to know that *Bring it Back* is less saccharin and more melodious than their previous fare. The combination of organs with occasionally purposefully dissonant harmonies can be too much for some, but Mates of State combine these unusual sounds with incredibly catchy hooks to create an irresistible sensation of joy.

It's become cliché for a band to claim that they don't sound like anybody, but Mates of State genuinely has one of the most unique sounds you'll hear. Most of the album's instrumentation is provided only by drums and an organ, although the organ does mimic other instruments. This is complemented by floating vocals that interrupt each other in a complimentary fashion, building into triumph and love.

But don't take my word for it: as the Mates joyfully declare on "Fraud in the '80's," "you will surely find this pleasing to your ears."

DRIVE-BY TRUCKERS
A BLESSING AND A CURSE
NEW WEST

EDEN MUNRO / eden@vueweekly.com

THIS ROCKS

Drive-By Truckers are a southern band driven by three guitarists who play a down and dirty brand of rock 'n' roll. Original, eh? But what really makes the band something special is their lyrics, which find complexity in everyday relationships.

On *A Blessing and a Curse*, those relationships tend to be overloaded with pain, but the thing about the Truckers is that, no matter how bad things get, they never give up. And things do get bad, especially in the unwelcome debauchery of "Aftermath USA," the sheer desperation of "Gravity's Gone," and the sad acceptance of "Space City."

Each guitarist takes his turn at the mic, contributing solid songs to the album, but it's Patterson Hood who turns in two of the best. There's the simultaneously sad and uplifting "Little Bonnie," addressing the death of a young child, and "A World of Hurt," where Hood tears out his heart as he sings "The secret to a happy ending is knowing when to roll the credits / Better roll them now before something else goes wrong." If this is where the credits roll for the Truckers, then it's a mighty fine ending. Here's to hoping for a sequel.

BUBBA SPARXXX
THE CHARM
VIRGIN

DAVID BERRY / david@vueweekly.com

THIS SUCKS

Before you can even really talk about southern-rapper Bubba Sparxxx's new album, you have to deal with "Ms. New Booty." This isn't a song so much as an amalgamation of everything detestable about Southern hip-hop/crunk—note the overplayed club-stomp beat and the fucking retarded "Booty, booty, booty rockin' everywhere" chorus. The rest of *The Charm* isn't nearly as unrepentantly fucking horrible as this one particular song—I'm fairly certain it would be impossible to stretch the suck out 45 minutes—but holy god does it ever cast a death-pallor over the proceedings.

I've never quite understood the level of critical praise Sparxxx gets—2002's *Deliverance* was a semi-interesting experiment into country-rap, but experiments aren't always good—but he is a capable rapper. His rhymes are never especially clever, but his drawly, rolling delivery makes for a nice flow, and he's better at rapping emotion than nearly any of his Southern brethren. Still, on *Charm*, it's apparent how much he benefited from Timbaland's production—the only song produced by the Southern producer-god, "Hey!," stands high above the rest, matching Sparxxx's easy flow with jerky electric guitar and a thumping "Hey!" on the beat.

The rest of it only tends to draw attention to the actual middling quality of Sparxxx's raps, letting him speak his piece, but not compensating when that piece falters. It still might be worth listening to, but I think the fact he's responsible for something as stupid as "Ms. New Booty" means he deserves a bit of a karmic shit kicking

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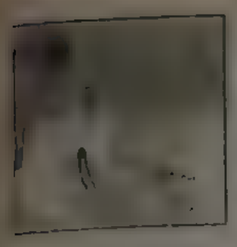


STABILO
HAPPINESS & DISASTER
VIRGIN

BRYAN CARROLL / bryan@vueweekly.com

THIS SUCKS

I gotta say I'm really mad at Coldplay right now. Those Limey pussies have inspired legions of skinny white boys who believe that this sort of spacy, sort of angsty music is going to get them laid. Top it all off with really weak, boring, metaphor-laden lyrics and you've got Stabilo.

I can't help but wonder what the songwriting process entails for these douches. Does one guy come in and be all "Hey guys, I'm gonna turn up my delay pedal and monkey around like so—Fraser, can you maybe lay down some whole notes on the bass? Nice and slow, yeah, that's it. Sergio, maybe just ride the cymbals a bit and make it all spacy? Yeah that's great. And some tinkling on the piano? Wait, wait, more tinkly, less rocky, okay? We wouldn't want anyone to think that anyone in this band's got a set, y'know?"

Admittedly, Stabilo certainly holds their own within this bullshit genre, but really now, let's be honest: crap, even when executed competently, is still crap.

BLACKMORE'S NIGHT
THE VILLAGE LANTERNE
STEAMHAMMER

EDEN MUNRO / eden@vueweekly.com

THIS SUCKS

Once upon a time there was a minstrel by the name of Ritchie Blackmore. This minstrel was fond of the colour purple, especially in its deepest shade. While circling the globe many times over with his fellow musicians, the minstrel created the ultimate air guitar riff and called it "Smoke on the Water." Alas, as the years passed by, the minstrel's fondness for the colour purple waned. Then, true love befell the man and, together with his bride, Candice Night, the minstrel set out and gathered a new group around him, filled with musicians with names such as Sir Robert of Normandie, Bard David of Larchmont and the Sisters of the Moon

Blackmore's Night is the name of the new troupe, and *The Village Lanterne* is their latest Renaissance-inspired opus. But, wait! It seems that the minstrel has not forgotten his past at all.

Mixed in with the traditional, acoustic sounds of the new songs is the scream of an electric guitar, turning these tunes into a New Age, Enya-like sludge. And there's more: The minstrel and his cohorts have seen fit to revive Deep Purple's "Child in Time" and Rainbow's "Street of Dreams," the latter performed as a duet between original singer Joe Lynn Turner and Night. Perhaps the minstrel will live happily ever after, although, considering that this album is as bad as this fairytale, I somehow doubt it

Jeff Stuart discusses Ron Sexsmith's Ron Sexsmith

RETRO | DISTANT REPLAY
STEVEN SANDOR
distantreplay@vueweekly.com

After spending some productive time in Poland, the Czech Republic and Germany, guitar player and songwriter extraordinaire Jeff Stuart has recently returned to his Edmonton stomping grounds.

Stuart has earned a loyal local following with fans of rock, folk and country, thanks to a songwriting style that shows off his abilities as a player but also provides a down-home sensibility. He has recorded under the name Middle Drift alongside local songwriting pal Brian Duffy; their *Music from the Middle Drift* EP was released in 2004 and, now that he's back from Europe, Stuart will be focusing his efforts on putting out a new album later this year.

Like Stuart, Canadian guitar and songwriting icon Ron Sexsmith has built himself up on writing tender, honest songs— with melodies that can be carried easily by a single guitar lead. His self-titled 1995 album is the one that has been the biggest inspiration for Stuart.

"I was 17 when it came out," recalls Stuart. "I remember when I brought it home I listened to it six or seven times back to back. It's always the one I go back to. It's a very musical record, and I've always been a fan of an honest melody. And it really shows what a strong songwriter he is."

While Sexsmith had been earning a steady following across Canada before the release of his major-label debut (he'd put out an indie release four years before), it was this effort that turned him into an international star—or as much of a star as a sensitive songwriter type can be, that is.

While Sexsmith has released a handful of albums since, simple guitar tracks like "Wastin' Time" and "Secret Heart," from the self-titled release, are the ones his fans point to as their all-time favourites.

"What really grabbed me about Ron Sexsmith is the craftsmanship on the record," says Stuart. "His songwriting really stands out. This album may not be my favourite—it's hard to pick a favourite—but it epitomizes what great songs collected on a great record should be."

Stuart's most recent gigs have seen him playing on his own, but he is looking to draft a band for future engagements. He plays the brand-new Sidetrack Café on Apr 26. ▼

HAIKU! | QUICK SPINS
WHITEY AND TB PLAYER
quickspins@vueweekly.com

GIANT DRAG
HEARTS AND UNICORNS
KICKBALL
I love this album
Like a fat man loves sausage
Deep fried in butter!

ELEFANT
THE BLACK MAGIC SHOW
HOLLYWOOD
Pleasing enough... Yet...
This old British archetype
Needs a fucking nap

ISLANDS
RETURN TO THE SEA
EQUATOR
Obtuse pop serves up
Cranial calisthenics
For audiophiles

GIL MANTERA'S PARTY DREAM
BLOODSONGS
FAT POSSUM
Modern rock singer
Ruins crafty programming
With pure vocal cheese

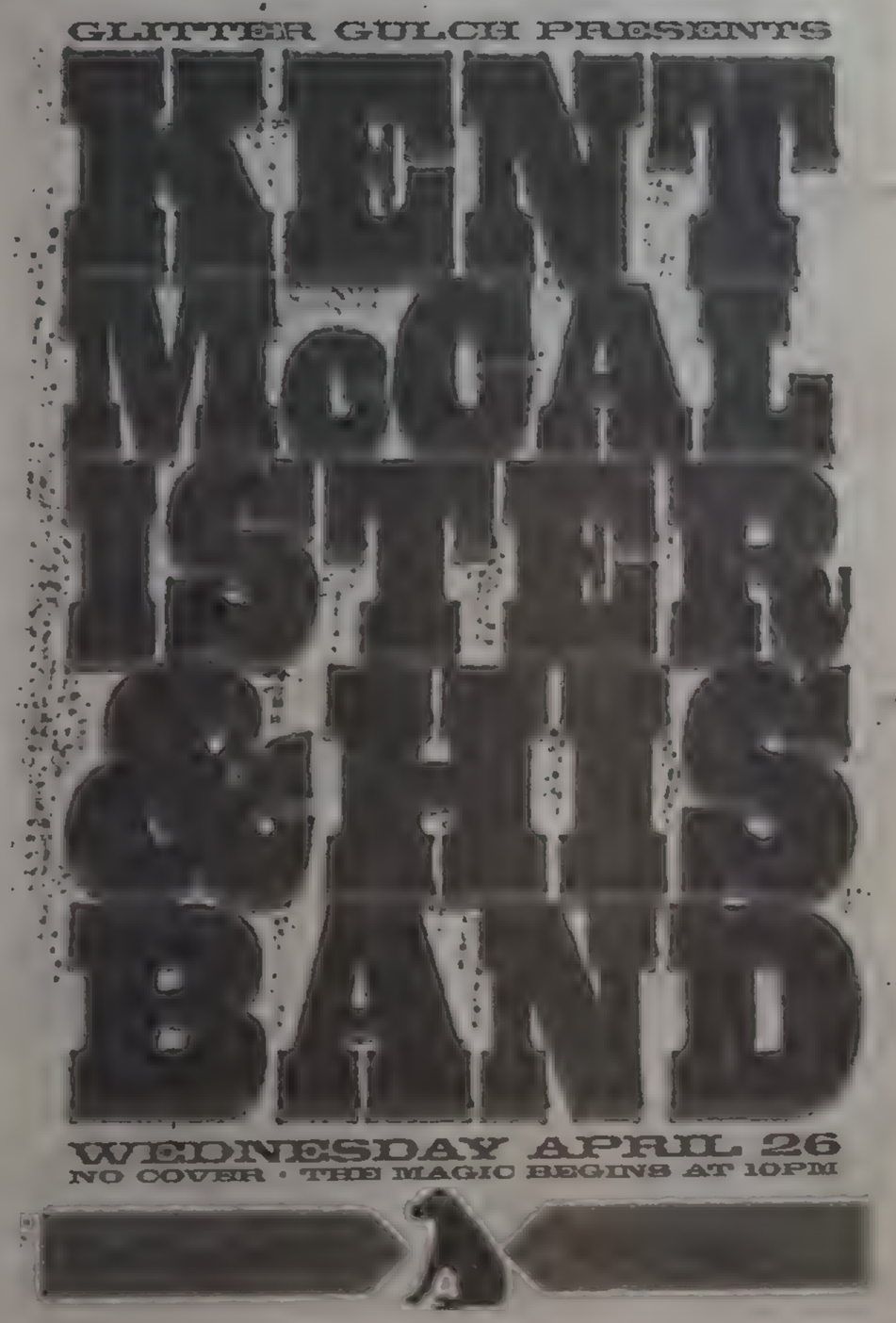
LUSITO QUINTERO
PERCUSSION MADDNESS
RAPSTER
Not to be confused
With the rockin' pneumonia
Or jungle fever

VARIOUS ARTISTS
HEADBANGERS BALL: THE REVENGE
ROADRUNNER
I ain't paid enough
To even take the shrink-wrap
Off this stink nugget

VAN HUNT
ON THE JUNGLE FLOOR
CAPITOL
Like good, old school Prince
Without the purple jumpsuit
Or hieroglyphics

PLASTIC JAPANESE TOYS
GLITTERATI
MOONDOG
Fast, sloppy and fun
Fitting, too, as all their songs
Are about fucking

ALBERT LEE
ROAD RUNNER
SUGAR HILL
Old guitar hero
Wastes talents on schmaltzy songs
And bad blues rip-offs ▼



Don't like new country? Neither does Kent McAlister

EDEN MUNRO / eden@vueweekly.com

Modern country music takes a lot of flack for being slick and corporate, but there have always been some folks working in the genre who are more concerned with honesty than dollars.

That's the road that **Kent McAlister and His Band** are rolling down, knocking down the signposts until you aren't sure just where their country ends and the jazz and rock begin.

"That's exactly the intention," McAlister agrees. "Growing up in Alberta you're subjected to country music of all forms. Some of it I liked quite a bit, but most of it, probably because of the generation I'm in, I didn't like."

PREVUE | WED, APR 26 (10 PM)
KENT MCALISTER AND HIS BAND
BLACK DOG, NO COVER

McAlister's distaste for the sound of so-called new country was encouraged by grunge, but he also found inspiration by digging into the work of musicians as varied as Johnny Cash and Pink Floyd's early leader Syd Barrett.

"There was some different stuff that I listened to growing up," recalls McAlister. "I think my parents were confused, because I'd be listening to my dad's Hank Williams CD one day and then the next, I'd have something like Metallica's *Kill 'Em All* on."

TO ADD MORE diversity to his taste McAlister also spent a few years at music school studying jazz, making his musical education a comprehensive one. He admits that much of that variety finds its way into the music as he subconsciously blends everything with a rootsy sound.

While the songs on McAlister's debut album incorporate all those flavours to varying degrees, he says that his jazz background manifests itself in another way once the band hits the stage.

"We were joking amongst ourselves that we're the first real country jam band," he laughs. "I'll have my full-on cowboy hat going, and then we'll be going off into some crazy jam." ▼

ZODIAC | FREE WILL **ASTROLOGY**
ROB BREZSNY
freewill@vueweekly.com

ARIES (MAR 21 - APR 19)
"When the only tool you have is a hammer," said psychologist Abraham Maslow, "you tend to treat everything as if it were a nail." Since it will be crucial for you not to regard everything as if it were a nail in the coming weeks, Aries, I suggest you make sure your toolbox is filled with screwdrivers, wrenches, drills, crowbars, and chisels, as well as hammers. If you want to nudge your craftsmanship even further outside of the box, you might also want to expand your definition of what a tool is. Remember the TV show *MacGyver*? The hero used a paper clip to short-circuit the launch of a missile and a candy bar to plug up a leak of corrosive acid.

TAURUS (APR 20 - MAY 20)
It's perfectly fine for you to have dreamy eyes in the coming days—wistful, hopeful, liquid eyes that are more focused on the fantasies within than on the sights without. Muse to your heart's content, Taurus. Wander over to paradise in your imagination. Entertain utopian visions. As much as is practical, give yourself permission to visit La La land, where you can explore infinite possibilities, imaginary adventures and "forbidden" topics that up until now you haven't dared to play with.

GEMINI (MAY 21 - JUN 20)
Poet Kay Ryan told the *Christian Science Monitor* how she cultivates the inspiration to write. She rouses the sense of a "self-imposed emergency," thereby calling forth psychic resources that usually materialize only in response to a crisis. Please note that she doesn't provoke an actual emergency. Instead, she visualizes hypothetical situations that galvanize her to shift into a dramatically heightened state of awareness. This would be an excellent technique for you to try, Gemini. It's quite possible that simulating an imaginary crunch will prevent a real crunch. So picture yourself rescuing a talking parrot from a burning pet store; envision yourself making a snappy comeback that halts the abusive behavior of an out-of-control authority; imagine a nightmare in which you save the world.

CANCER (JUN 21 - JUL 22)
Psychotherapist James Hillman and essayist Michael Ventura wrote the book *We've Had a Hundred Years of Psychotherapy and the World's Getting Worse*. In it, they propose that resolving our problems may not necessarily come from sitting in a room talking about our deep, private feelings with a trusted counsellor. Instead, the best approach might be to go out into the world and do good works like helping the underprivileged or fighting for social justice. That happens to be the right prescription for you in the coming weeks, Cancerian. As you marshal your moral force and collaborate with other people who are motivated by altruism, you'll heal your own personal pain.

LEO (JUL 23 - AUG 22)
It may be a good idea for you to hang around a blacksmith or pay a visit to a foundry. You would benefit from gathering firsthand evidence of how metals can be melted, bent, cut and worked. That might boost your confidence as you seek to reshape a certain situation in your life that to the naked eye seems utterly fixed and impossible to change. You have more power than you know, Leo, but in order to use it you'll have to believe in it more zealously.

VIRGO (AUG 23 - SEP 22)
In early spring, some of our forebears made love in newly seeded fields, hoping to magically propitiate the growth of the crops. Right now would be an excellent time for you to perform a similar ritual on behalf of what you love. If you're game, find a secluded outdoor spot on a warm day. Bring a partner, if one's available, or take the earth or sky as your lover. Then offer up the spiritual essence of your bliss to the health and success of a beloved person or creature or situation that you want to thrive in the coming months.

LIBRA (SEP 23 - OCT 22)
The spirits of some of your dead ancestors are in your psychic vicinity, eager to make appearances in your dreams and waking visions. They're hoping to fill you in on a number of subjects that will help you navigate your way through the labyrinthine terrain ahead. They have perspectives that will help you put your upcoming decisions in a richer historical context. Even if you're a materialistic, scientific person and scoff at the idea of dead ancestors providing useful information, I urge you to temporarily suspend your disbelief. Adopt a playful open-mindedness and at least pretend it's possible.

SCORPIO (OCT 23 - NOV 21)
As you enter the season of unleashed desire, here are a few guidelines to help you navigate your way through the interesting complexities ahead: (1) consider the possibility that you have a lot to learn about what you really want; (2) find out whether your chronic anger is obstructing the full bloom of a potentially beautiful desire; (3) be careful about desiring experiences you don't understand; (4) meditate on the likelihood that some of your desires are superior to others, and that maybe you should cultivate those superior desires with more determination than you do the mediocre ones.

SAGITTARIUS (NOV 22 - DEC 21)
In contemplating your astrological omens, I'm reminded of Terence McKenna's comment about a friend who "hurled herself into the abyss and discovered that it was a feather bed." If you can summon the courage to dive into scary depths, Sagittarius, I do believe you'll be pleasantly surprised at the comfy, luxurious digs that await you at the end of your descent. Now go ahead and yell "Geronimo!"

CAPRICORN (DEC 22 - JAN 19)
In his book *False Alarm: The Truth About the Epidemic of Fear*, Dr Marc Siegel argues that our circumstances are far better than we've been conditioned to believe. In fact, only a fraction of our culture's histrionic pessimism is justified. Alas, the collective delusion that life is totally messed up has seeped into your personal life, tainting even your most intimate moments. But in the coming weeks, it's crucial that you fight to undo the brainwashing. Opportunities will be coming your way that will remain inaccessible if you're too busy indulging in knee-jerk cynicism. Be a fiercely buoyant nonconformist. Make this Nietzschean principle your watchword: optimism tends to engender good health, while pessimism leads to morbidity.

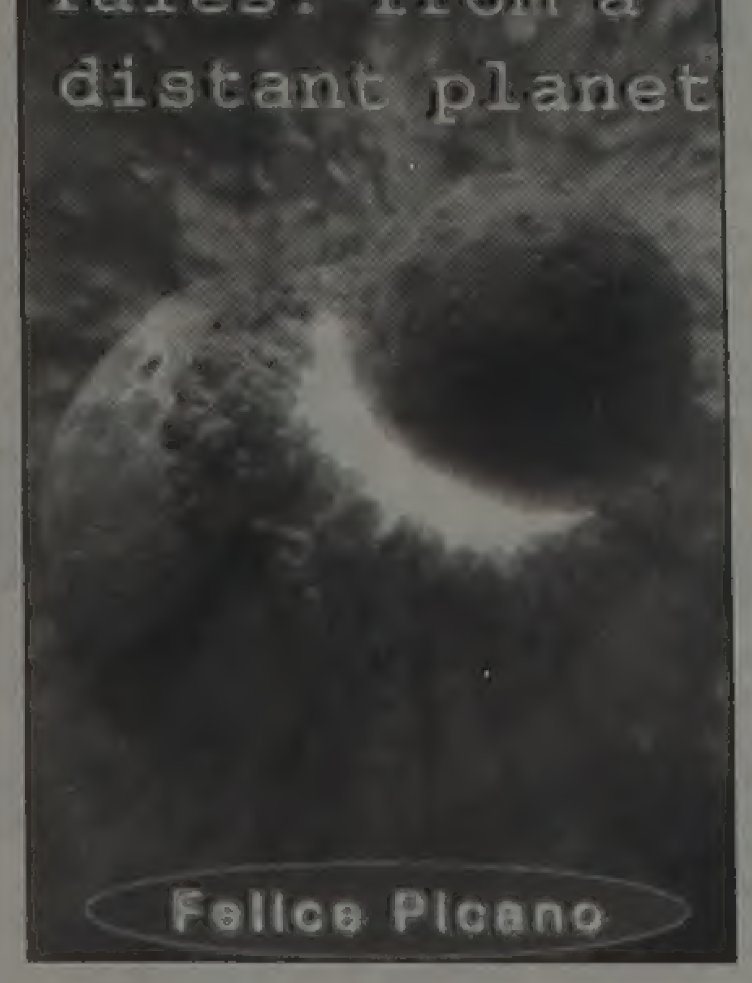
AQUARIUS (JAN 20 - FEB 18)
Two friends of mine teach elementary school. They agreed to help me conduct a survey to determine how many first-graders eat worms, and what astrological signs they are. Among the 68 kids whom my buddies asked, seven boys enthusiastically bragged about their odd culinary habit. One girl also confessed, though with a little embarrassment. Of these eight, five were—you guessed it—Aquarians. I wasn't surprised, seeing as how your sign is renowned for being the most eccentric. I was also quite pleased at the results. It made it easier for me to broach the unusual suggestion I have for you, which is that maybe you, too, should eat worms. This is the most direct way I can think of for you to carry out your current cosmic assignment, which is to come *way* down to earth.

PISCES (FEB 19 - MAR 20)
Some people imagine that I'm a bohemian mystic who lives outside the system and disdains conventional wisdom. That's half-true. I'm also a disciplined artist with a fondness for analytical thinking and a commitment to self-mastery. In accordance with your current astrological omens, I will emphasize the latter approach in your horoscope this week. No matter how flowing and unbound you love to be, it's high time for you to inject more organization and logic and self-regulation into your rhythm. ▼

Picano: truth teller or name-dropping slut?

QUEER | 3 DOLLAR BILL

RICHARD BURNETT
threedollarbill@vueweekly.com



I love Felice Picano. He's generous with advice, good with a quip and he gives good face. Not to mention he's one helluva writer. But the father of gay lit is worried about the genre he's nurtured for three decades, so much so that author Chris Rice, the gay son of novelist Anne Rice, asked Felice to share his thoughts at the Apr 16 Palm Springs Book Festival.

"Chris is putting together the panel on gay fiction—is gay fiction still relevant?" Felice asks rhetorically. "Now, I founded two publishing companies, introduced dozens of first-time writers—including Brad Gooch—and five years ago I put together an exhibit of all the visual stuff I collected and put on a museum show at the University of Southern California in Los Angeles, at the main library in San Francisco, at the gay centre in New Orleans, and I gave a lecture that has turned into a full-length book, *Creating a Culture*, which will come out in Jun 2007.

"So I go to Amazon and it recognizes me and they say, 'We recommend the following books ... ' and what do they recommend? *A House on the Ocean, a House on the Bay* by Felice Picano! The second book was *How Long Has This Been Going On?* by Ethan Mordden, and then only one new book, *You Can Say You Knew Me When* by K.M. Soehnlein. And I'm thinking, 'Is gay fiction relevant?' I don't think so if they're recommending me to myself! It's moments like that when I get really nervous."

Felice, who has just completed a screenplay for a film adaptation of his sci-fi classic *Dryland's End*, believes gay lit has become "very humdrum." "I wonder if gay literature is really 'problem novels,' and [if so] that means they're done. It's a real question. I don't know the answer. If you had asked me 10 years ago I would have said gay novels are great for their own sake. But now I don't know."

This wasn't an issue when Felice and his contemporaries burst onto the literary scene in the early 1970s, forcing older generations of gay writers like Truman Capote to look on with bemusement and envy.

"I actually met him," Felice says of Capote. "He was sweet toward me but he didn't like a lot of writers. He was admiring of me and Andrew Holleran and our group because we had come out right away, and he talked about how, playing the game, his generation had more success but had paid a really bad price for it. They all died of drugs and alcohol. The only one who is still alive is Gore Vidal and he's an absolute mess."

Felice continues, "Capote was tiny! In the movie, Philip Seymour Hoffman made huge gestures, which Capote [really] did to make himself look bigger. It must have been an issue in Capote's life—his size, his squeaky voice. He was boy-femmy, not female-femmy like Hoffman portrayed him. If you knew Capote, you knew [Hoffman's Oscar-winning portrayal] wasn't him. [Also] *Crash* wasn't the best film [at this year's Oscars]. I thought it was *Capote*. What I liked about it was it pulled no punches and everybody was knifed. Everybody got it."

ABOUT FAKE AUTHOR and teen male hustler JT LeRoy (really a woman called Laura Albert)—who rocked the literary world this year alongside disgraced author James Frey, who made up much of his "memoir," *A Million Little Pieces*, and fake Navajo author Nasdijj (really Timothy Barrus, a white writer of gay erotica)—Felice says, "I knew JT LeRoy was fake from the beginning because it seemed fake. I think she and her husband said, 'How do we make a name for ourselves? Make ourselves a drug-addicted underage drag queen!' Still, it's not as awful as anything president Bush has done."

About autobiographies, Felice says, "I have almost perfect memory—which is awful if you're my boyfriend—but when I first started doing my memoirs, my publisher Penguin said it was a memoir in the form of a novel because it had direct conversation in it. But if you asked the people [quoted in it] they say, 'Oh yeah, that's what was said.' I care what the truth is. But it's up to each person to do it. When someone says their book is a memoir it should have more truth than fiction in it."

In his always-entertaining literary travels, Felice has rubbed elbows with the rich, the famous and the infamous. "Crystal these days is so retro. In the '60s everybody did it, and it's not attractive. It's so tried, tested and failed. I'm not surprised to see the wreckage. I was hanging out with the Andy Warhol crowd and crystal was their drug of choice. They all used to come up and shoot up in my apartment and left baggies of leftovers by my fireplace."

Felice, now 62, also outed actor Anthony Perkins some years ago. "I was not the only person he was sleeping with," Felice quips. "He was married and had kids at the time. When I wrote that in an *Advocate* interview with [Perkin's former beau] Tab Hunter, people said, 'Picano is a name-dropping slut.'

"But," Felice adds, "as long as I have the power to piss off people I feel pretty good." **V**

LISTINGS FOR YOU | EVENTS WEEKLY

FAX YOUR FREE LISTINGS TO 426.2889 OR E-MAIL GLENYS AT LISTINGS@VUEWEEKLY.COM DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

AMNESTY INTERNATIONAL MONTHLY MEETING Knox Metropolitan United Church Hall, 83 Ave, 109 St • Tue, Apr. 25 (7:30pm)

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

ELECTORAL DYSFUNCTION Westwood Unitarian, 11135-65 Ave (434-5819) • Free public forum Doug Baillie, of FairVote Alberta • Apr. 30 (7:30pm)

GETTING A GRIP ON LAND USE PLANNING Edmonton Room, Stanley A. Milner Library basement (496-6238) • Find out what land use planning is, what it means, and how it works. Presented by the City of Edmonton • Apr. 20 (6:30-9:30pm) • $30 (pre-registration is required)

INTERNATIONAL DAY OF MOURNING FOR WORKERS KILLED AND INJURED ON THE JOB City Hall, City Room, 1 Sir Winston Churchill Sq (708-6555) • Fri, Apr. 28 (6.30pm door) • Free

JANE AUSTEN SOCIETY Edmonton Room, Stanley A. Milner Library • Featuring *See Jane Austen in Her Bath*, a video by Leo Hamson • Sat, Apr. 22 (2-4pm) • Free

KATSUHIRO YAMAZAKI Grant MacEwan College, 105 St Bldg, Rm 5-142 (435-2913) • A graduate of Montreal's McGill University, Yamazaki lectures as a representative of the emerging voice of Quebec's architectural community. Presented by M.A.D.E. • Apr. 20 (7pm) • $5 M.A.D.E. members, $10 non-members

LANDSCAPING WITH NATIVE PLANTS Riverdale Hall, 9231-100 Ave • Presented by the Edmonton Naturalization Group featuring speaker Ric LeBlanc • Sun, Apr. 30 (7-8:30pm) • $5/free (local Riverdalians)

ROMANCE WRITERS OF EDMONTON Grant McEwan, Rm 5-238, www.romancewritersedmonton.com • First and third Thu ea. month (7-9:30pm)

VIGILS TO STOP PRIVATIZATION OF MEDICARE North steps of the Provincial Legislature • Mon, Apr. 24 (7:15pm) • Wed, Apr. 26 (7:15pm)

WASKAHEGAN TRAIL ASSOCIATION Meet at Bonnie Doon recycle, 85 St, 85 Ave; • (434-2675) Free guided hike, approx. 10.5 km at Kjorlein Corner North; Sun, Apr. 23 (9am) • (456-9046) Free guided hike, approx. 10 km at Pipestone; Sun, Apr. 30 (9am)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISEXUAL WOMEN'S COFFEE GROUP bwcoffee-group@yahoo.ca • Social group for bi-curious and bisexual women • Second Wed each month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12:30); DJ Alvaro, Ashley Love • Tue: Free pool, Malebox, DJ Arrowchaser • Wed: Gurlz Gone Wild Midnite: with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yohko Oh-no, guests • Thu: Wet Undies Contest (12:30): with DJ Squiggles, Yohko Oh-no • Fri: DJ Alvaro dance party, male strippers • Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun: Stardust Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ Eddy Toonflash

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer. Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456-Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

MADELEINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PRIDE CENTRE OF EDMONTON 10010-109 St (488-3234) • Open 10am-10pm • Open 10am-10pm • GLBT and Supporters Community and Resource Centre: Drop-in, use the library, TV room, community access computers. Join a group or take part in special programming • Bears Movie Night: Bears Club: last Sun ea month (1-6pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; first, third, last Sun ea month (2-4pm) • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • Womens Spirituality Group: Drumming circle facilitated by Kuaitzi; 2nd Tue ea month (7pm, TV room) • Bisexual Discussion Group: Mixed social and discussion group drop-in, facilitated by Vanessa edmbigroup@yahoogroups.com; first, third Tue ea month (7pm Meeting Room A) • Community Potluck Dinner: Second Mon ea month (7-9pm) • Meditation Circle: Drop-in, facilitated by Hanne Csanyi, hanne@fyrewind.com; 1st/3rd Wed ea month; Meeting Room A; $5 • The HIV Positive GLBT Support Group: Drop-in support group facilitated by Mark (HIV Outreach); every 2nd Thu (7-9pm) • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • Womonspace: 1st Sat ea month (10am-1pm) • Prime Timers: Monthly member meetings • Community Potluck Dinner: 2nd Mon ea month (6:30pm) • GLBT Seniors Drop-In: Every Thu (10:30am-3:30pm) • In Together Out Together Get Together: A welcoming group for GLBT members in their 20s, 30s and 40s hosted by Robert Blatchford

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thu with DJ Jazzy • Fri: Upstairs: Euro Blitz: New European music with DJ Outtawak Downstairs: DJ Jazzy • Sat: Every Sat like new years: Upstairs: Monthly theme parties with DJ Jazzy; Downstairs: New music with DJ Dan and Mike • Long weekend Sundays: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu $1 (member)/$4 (non-member); Fri-Sat $4 (member)/$6 (non-member); Sun $2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: With Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

SPECIAL EVENTS

BEATING AIDS—STUDENTS DRUMMING FOR AFRICA! Ross Sheppard, 13546-111 Ave, www.ainembabazi.org (975-1116) • Featuring Speakers Ruth Shapiro, Walter Kipp, and Franziska Satzinger as well as drumming, student art and silent auction to raise funds for children affected by the AIDS crisis in Uganda • Fri, Apr. 28 (7pm) • Free, donations are welcome

BECHA KPACHA-VESNA KRASNA Muttart Conservatory, 9626-96A St (496-8755) • A celebration of Ukrainian art featuring folk-art, choral concerts, pysanka demonstrations, traditional weaving, dancing and more • Until June 4

BELTANE BASH Royal Canadian Legion Norwood Branch, 1150-82 St, www.panfest.net (456-1204/420-1757) • Celtic festival of flowers, maypoles; a semi-formal dinner/dance • Apr. 29 (6p-1am) • $50 (semi-formal dinner/dance) at TIX On The Square, Where Faeries Live

BETRAYED: THE STORY OF CANADIAN MERCHANT SEAMEN Metro Cinema, 7 Sir Winston Churchill Sq, www.mayweek.ab.ca (708-6555) • Documentary about a Canadian labour story with major international Implications, by Vancouver's Elaine Brière • Thu, Apr. 27th (7pm) • $8 (adult)/$6 (student/senior)

CAPITAL HEALTH CUBAN CABARET Azucar Latin Nightclub, 11733-78 St (420-1757) • Fundraiser for the ALS clinic starting with free dance lessons (8:30pm) followed by Latin band America Rosa (10:30pm) • Fri, Apr. 28 • $7 at TIX on the Square

CHORNOBYL NUCLEAR DISASTER (907-7742) • **City Hall,** Sir Winston Churchill Sq; memorial service for victims, and an address by Dr. Bohdan Harasymiw, local choirs; Wed, Apr. 26 (7pm) • **Commerce Place;** benefit art exhibition, proceeds to the Children of Chornobyl Canadian Fund; Apr. 26-27 (8:30am-5pm)

DINING OUT FOR LIFE www.diningoutforlife.com (488-5768) • Presented by HIV Society: Living Positive • Thu, Apr. 27 • Various restaurants will donate 25% of that day's food sales to help those living with HIV/AIDS, funds go to the Edmonton Persons Living with HIV Society: Living Positive

EARTH DAY FESTIVAL Hawrelak Park (460-1756) • Support and celebrate environmental awareness, featuring environmental, peace, human and animal rights organizations and environmentally friendly businesses, live entertainment, speakers and a food fair • Sun, Apr. 23 (12-6pm) • Free, donations for the food bank • www.earthday.ca

EDMONTON FASHION WEEK Planet Ze Design Centre, 10055-80 Ave, www.edmontonfashionweek.com (428-3499) • Apr. 21-28 • Holt Renfrew, Apr. 21 (7pm door) • Men's wear, Apr. 22 (7pm door) • Hair and beauty industry, Apr. 23 (12-6pm) • Platform cutting Evening show, Apr. 23 (7pm door), Industry after party • Cheap and sheik young designers, Apr. 25 (12-5pm), Awards (7pm), Collections (8pm) • High grade clothing, Apr. 26 (7pm door) • Couture designer, Apr. 28 (7pm door) • Sample sale/trunk show, May 5-8, free • $5 (per show)/$20 (all shows)

EDMONTON KIWANIS MUSIC FESTIVAL GALA OPENING CONCERT Edmonton City Hall, 1 Sir Winston Churchill Square (488-3498) • A wide variety of performers showcasing some of the finest young talent in Edmonton • Sun, Apr. 23 (2-4pm)

[illegible]—CHANGING LIVES Santa Maria Goretti Centre, 11050-90 St (453-6281) • Dinner and silent auction, fundraiser for programs to benefit the citizens of Ndawana • Fri, Apr. 28 (6:30pm cocktails, 7:30pm dinner) • $75

EVENING OF ENCHANTMENT Sawmill Banquet Centre, 3840-76 Ave (448-9025) • Canadian Burn Foundation fundraiser featuring ventriloquism comedy by burn survivor David Wilson, and hypnotist JayDee, as well as a buffet dinner, and silent auction • Sat, Apr. 22 (cocktail 5pm, dinner 6:30pm) • $59 (ea)

FAITH, FITNESS AND FUN 5K WALK/RUN Rundle Park, www.runningroom.com (447-2993, ext. 256) • Fundraiser for Newman Theological College and St. Joseph Seminary • Sat, Apr. 29 • Registration on line or at the Running Room

FOOTLOOSE FOR FUNDS Mayfield Dinner Theatre, 16615-109 Ave (483-4051) • An exciting evening of entertainment and fundraising for the *Alberta Diabetes Foundation* with Dinner Buffet, Silent Auction and the dynamic Broadway musical *Footloose* • Thu, Apr. 20 • $70 (ea)/$125 (VIP)

HANDS ACROSS AFRICA Red Strap Market, 10305-97 St • Silent art auction fundraiser including art, wine, food and music • Sat, Apr. 22 (7pm) • $15 (door)/$12 (adv) at the Red Strap Market

LABOUR CABARET Bonnie Doon Hall, 9240-93 St, www.mayweek.ab.ca (708-6555) • Featuring Souljah Fyah (reggae), RadioVacana, Kevin Cook (singer/songwriter), Shimaisha Robinson (aka Dwennimmen, spoken word) • Sat, Apr. 29 (7pm) • $10 at Earth's General Store

LUPUS SOCIETY OF ALBERTA Rosslyn Community Hall, 11015-134A Ave (478-5326) • Pub Night: Featuring Captain Tractor and Brad Shymr • Fri, Apr. 28 (8pm) • $25 (adv)/$30 (door)

MEET ST. CLARE OF ASSISI Star of the North Centre, 3A St. Vital Ave, St. Albert (459-5511) • An evening of drama featuring a reading of Maureen Rooney's new work *The Calling*, there will be a taste of "lemonchello" and a presentation of Assisi, Italy by Maureen Rooney, Chris Moore and Karen Gartner • Apr. 20 (7:30pm) • $22

MEN OF HONOUR Edmonton Petroleum Club, 11110-108 St (471-6137) • A recognition breakfast with speaker EPS Police Chief Michael Boyd • Tue, Apr. 25 (7:30-8:45am)

FREE WILL PLAYERS—NO HOLDS BARD Shoctor Lobby, Citadel Theatre • Silent and live auction, door prizes, live entertainment and more • Sat, Apr. 22 (7pm) • $40 (incl. meal) at TIX on the Square

POP CULTURE FAIR Edmonton Aviation Heritage Centre, 11410 Kingsway Ave (960-0272) • Featuring records, toys, comics and more • Sun, Apr. 30 (10am-4:30pm) • $5/free (senior/kids 12 and under)

REEL FEMME '06 (489-2109) www.ewfs.ca • Feminist film festival • Apr. 28-30 • Stanley A. Milner Public Library Theatre: Apr. 28-29 (screenings: 7pm, 8:30pm, 9pm) • Metro Cinema: Apr. 30 (screening: 1pm) • Pay-What-You-Can

SHAKIN' DOWN THE HOUSE Shoctor Lobby, Citadel Theatre, (420-1757/429-1707) • An evening of gaming and gourmet cuisine, fundraiser for the River City Shakespeare Festival • Sat, Apr. 22 (7pm) • $40 at TIX on the Square, Belgravia Books and Treasures

SPIRIT OF THE PEOPLE: A CELEBRATION OF ABORIGINAL TALENT Horizon Stage (962-8995) • A visual arts and crafts display in the theatre lobby, followed by a concert (7:30pm) featuring Inuit throat singers, Métis jugglers, fiddlers, the Aboriginal Icons, hip hop dancers and rappers, Alaskan dancers, and more • Sun, Apr. 23 (6pm) • Free (6-7:30pm)/$10 (7:30pm concert) at Horizon Stage box office

SPRING REUSE FAIR Allendale Community League, 6330-105A St, www.edmonton.ca/waste (496-5666) • Unwanted, reusable household items are collected and passed on to charities, non-profits, artisans and schools that need them • Sat, Apr. 29 (10-2pm) • Free

SUNDAY AFTERNOON SWING Coast Terrace Inn, 4440 Gateway Boulevard (420-1757) • Trocadero Orchestra's afternoon tea dance • Sun, Apr. 30 (3-6pm) • $18 (incl. light refreshments) at TIX on the Square

KARAOKE

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12): with Jeannie

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd • Every Tue (9pm): with Sonia, Prosound Productions

ECCO PUB 9605-66 Ave • Every Mon (9pm): with Sonia, Prosound Productions

GAS PUMP 10166-114 St (488-4841) • Every Tue-Wed (9:30pm): Gord's Best Live Singing Show

HAWKEYE'S TOO 10044-102 St (421-9898) • Every Fri (8pm-midnight): with Deb Thulin, Hot Karaoke Productions

HOLIDAY INN 4520-76 Ave • Every Thu (8:30pm): with Prosound Productions

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am): Gord's Best Live Singing Show

MOJO'S Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm): with Sonia/Prosound Productions

ORLANDO'S 1 • Every Wed (9pm-1am): with Off-Key Entertainment

ORLANDO'S 3 6104-104 St • Every Mon (9pm-1am): with Off-Key Entertainment

PEPPERS Westmount Mall (W), 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am): with Gord from Stonerock Productions

RATT 2-900 Students' Union Bldg, 8900 114 St, U of A Campus • Hey, What Are These Tunes Called?: Name That Tune every Tue with Colin Krieger • Karaoke, baby: every Wed (9pm): with Colin and Darrell

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499); every Mon-Sat (9pm); Sun (7pm): with Ruth • Highstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave; every Thu-Sat (9pm-1am): with Off-Key Entertainment

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tue, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

ADS! CLASSIFIEDS

IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY, PLEASE PHONE 426-1996. DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

CLASSES

Always wanted to be a Martial Artist? Two-for-One Family Rates. Call Northern River Karate School 707-3693 to watch a class!

Drop in Meditation Classes –Thursdays 7-9pm Practical guided meditations, teachings discussion and break. A warm community with resident Buddhist monk. Everyone welcome! Garneau United Pl. 11148-84 Ave Ph: 412-1006 www.MeditationEdmonton.org

EVENTS

Edmonton Pop Culture Fair. Sun, Apr. 30, 2006 (10am-4:30pm) Edmonton Aviation Heritage Centre, 11410 Kingsway Ave. Records, toys, comics and more! Admission $5; seniors 65+, kids 12 & under free! Door Prizes! Free Parking! Contact Colin at 780-960-0272 or visit www.popculturefair.com

FOR SALE

SALON FOR LEASE Across from Grant MacEwan downtown. Excellent price! Ready to operate. Call Chris for details at 952-7692

HELP WANTED

Drivers wanted: $15+/hr, Wed (night). Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570.

START IMMEDIATELY

24 Permanent Positions Available
12 people for 9-1pm
12 people for 5:30-9pm
Afternoon Shift also Available

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MASSAGE THERAPY

If you're tired of insufficient therapies call Heidi @ 483-1658. Therapeutic massage Licence: 7439417-0017439415-001.

MUSICAL INSTRUCTION

MODAL MUSIC INC. 221-3116
Music Instruction for guitar, bass, drums, and percussion. Private instruction: focus on individual! Professional, caring instructors with music degrees. Quality music instruction since 1981.

GARAGE SALES

HUGE RUMMAGE SALE
Holy Trinity Anglican Church, 101 St & 84 Ave. Fri, Apr. 28 6-9pm; Sat, Apr. 29 9:30am-1pm

STUDIOS FOR RENT

Artist Studios & Storage Space for rent. 200-500 SF. Great Downtown location at the Great West Saddlery Bldg, 10137-104 St. Call Mike 429-4092.

SERVICES

PHONE DISCONNECTED?
FANTASTIC RATES
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Crystal Sound Recording Studio
Brand new state of the art, 2000 sq. ft. recording facility, now open in Yellowhead Centre.
Featuring four separate recording rooms, a musicians lounge, and a console equiped with Protools HD.
Demo packages start at $200.
Contact Steve 952-6848 for info
Visit: crystalsoundstudio.com

WORKSHOPS

Conquer your fear of public speaking. Join City Lights Toastmasters! Meetings Downtown every Tuesday at noon. Call Perry at 426-5882 for details

Learn from the pro's, Voice-Over, writing, stand-up comedy and Radio announcing. This could be your ticket to an exciting new career. Workshops avail. now. Call Sharkey at 944-1686 or go on line http://www.sharkbytes-studios.com/workshops.htm

Los Angeles Film Director
TOM LOGAN in Edmonton to teach film seminars May 12 13 14
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Call Today! 460-4607
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Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit.
Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 426-1996/fax 426-2889/e-m office@vueweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

Aspiring Actress seeking experience for the 2006 FRINGE FESTIVAL. If you are looking for an extra actress please call Alicia 458-8725

Young artists aged 15-19 interested in creating installation art at the Citadel Theatre contact mbaroun@citadeltheatre.com for more info.

Romance Writers of Edmonton meet 1st and 3rd Thu ea month at GMCC, Rm 5-1238, 7-9:30pm, www.romancewritersedmonton.com

Harcourt House Arts Centre **Call for Submissions: Artist in residence.** Submit a proposal before **May 31.** Ph: 426-4180 for info.

You're an artist, actor, musician, you need/want headshots. I'm looking for portrait practice. Will trade time for photos. Call Robert: 916-4662.

Call to Enter: **ArtsHab Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Now accepting **proposals for short dance pieces** to be included in **DANCING DAZE** benefit performance on **May 13.** Ph: 439-9039.

MUSICIANS

MUSICIAN WANTED! Post hardcore band seeking frontman. Influences: Bleed the Dream and Underoath. Call Ryan at 918-5992

If you like **Celtic music,** like to sing and harmonize, come and **join our group**. Call Marie at 435-6795.

Hard Rock Metal Band 80's Style
Looking for vocalist between 30-40 to complete band. Serious inquiries only. Call Dean 465-1646

Looking to start a country band. Females 18+ preferred. Exp, ability to play instrument and songwriting skills an asset. e-m: k-a.jones@hotmail.com

Hard rock band seeks dedicated lead guitar. Skill, character, looks. Songwriting/vocals an asset. No drugs, Christian values. 922-2542.

Bass player with vocals ready to tour–any tour duration, own gear. Call Mike at (780) 374-3638.

Drummer wanted for rock/alternative band. Est. cover band, want to focus on original music. Luc 991-2506.

Drummer needed for est. rock cover band. Need to be ready for upcoming gigs. Serious enq. only. Ph Mark 406-2887, Trent 913-4508.

VOLUNTEER

The Gift of Life Fun Run and Walk: Sun, Apr. 23 at Rundle Park. Funds raised go the Kidney Foundation of Canada. Register: www.kidney.ab.ca

Old Strathcona Youth Society: Looking for volunteers aged 21+ interested in working with high-risk youth in a drop-in setting. Ph Naomi 496-5947 or e-m: osyc@telus.net

Human Rights City Edmonton: Take part in a new survey: www.johnhumphreycentre.org

CPAWS Edmonton Boreal Education: Volunteer Presenters needed. Contact CPAWS Ed. Team at education@cpaws-edmonton.org for info.

Volunteer for The Works (June 23-July 5). Ph 426-2122 for info.

Living Positive, looking for volunteers to help with programs and fundraising activities. Ph 488-5768, e-m: info@edmlivingpositive.ca for info.

The Sexual Assault Centre of Edmonton needs volunteers to take calls on their 24-hour Crisis Line. Ph. 423-4102 for training dates.

Master Composter Recycler Program: 496-5991, www.edmonton.ca/waste

Volunteer Board Members needed for Seniors Volunteer Driving Centre. Ph 732-1221.

Volunteer Drivers needed for the Seniors Volunteer Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 732-1221.

Become a distress line volunteer. Training classes begin in Sept or Nov. Ph The Support Network, 732-6648. ww.thesupportnetwork.com

Clerical Assistant needed, help with telephone and filing, 1-2 days/week. Flexible. Ph Judy 424-3545 ext. 249.

IS DRINKING A PROBLEM? A.A. CAN HELP! 424-5900

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excellent condition, 2 bedroom bungalow. Hardwood floors, large living room, bedroom and bath in basement. Steel fence. $118,500.
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- Phone **426-1996** from 9am-5pm Monday to Friday
- Email: office@vueweekly.com
- Office: 10303-108 St. Edmonton
- Deadline: Tuesday at Noon
- Print your copy legibly on lines provided at right.
- Up to 45 characters per line.
- Every letter, space or mark counts as 1 character.
- Allow one space following punctuation.

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- ❑ Headline.....$3
- ❑ Bold/Centred....$3
- ❑ Extra Line $3
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- ❑ Symbols.....$3ea

FORM OF PAYMENT
❑ CASH ❑ CHEQUE ❑ VISA ❑ MASTERCARD
Card#_____ Exp. Date_____
Name: _____
Address: _____
Ph._____ Postal Code: _____

TOTAL
Line Total: $_____
+ Extras: $_____
SUBTOTAL: $_____
x ____ Weeks: $_____
+ 7% GST: $_____
TOTAL: $_____

VOLUNTEER

The Great Human Race, 3km walk and 8km run, **May 6**, at the U of A Butterdome. for info/register www.GreatHumanRace.com

Relay for Life: The Canadian Cancer Society requires volunteers to assist with this event **(May 26-27)**. Ph. 437-8419 for info, to register online at www.cancer.ca

Help broadcast news nationally for the blind and print-restricted! E-m: edmonton@voiceprint-canada.com, ph 451-8331.

TAKE A BUS AND SHOPPING TRIP, assist new immigrants on a bus trip to a grocery store to shop for essentials. Ph Judy 424-3545.

CPAWS Edmonton Boreal Education - Volunteers needed. Interested in presenting to Grade 6 classes on the topic of "Trees and Forests", shifts in April, May or June. Contact CPAWS Ed. Team at: education@cpaws-edmonton.org for info.

BE AN ESL TUTOR to new immigrants, daytime, weekdays. Ph Judy 424-3545.

Literacy tutors needed. Assist adults with developmental/physical disabilities acquire basic reading/writing skills. Training, support, materials provided. 1-2 hrs/wk, various locations. Lily: 432-1137, ext.357.

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FEMALES NEEDED!!! Make $799 US per month with a spy cam in your bedroom. Voyeur website is currently looking for young attractive girls. Call Jamie for more info. 1-800-474-8401

VUEWEEKLY

CONTEST RULES

Unless otherwise specified, the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

All in all, it's just another prick in the hole

ADVICE | **ALT.SEX.COLUMN**
ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR ANDREA:
Should I worry that my husband, who says he is straight because he just isn't attracted to guys, might be subconsciously or secretly gay?

I'm concerned because he really likes anal sex. I think it is disgusting and painful and my first experience with it was rape. I don't get why he likes it, let alone how he can enjoy it when it causes me such discomfort. I've agreed to do it periodically, in return for him giving up a vehicle that I think is dangerous, but I'm concerned about it.
LOVE, TRADEOFF

DEAR OFF:
Yes, yes, it's normal. It's not gay if he does it with you, especially since he isn't even attracted to guys, and, as a Hispanic friend of mine puts it ... blah, blah y blah. Do a search and you'll find me explaining this on an almost monthly basis for the last eight years.

My concern is not that your husband is a butt monkey, but that you are willing to put up with something you find painful and humiliating just so he won't ... what? Ride a motorcycle? Unless he made it himself from a cheap Albanian kit, put it together with only half the bolts called for while drunk and rides it blindfolded, I'd say you're getting the raw end of the deal.
LOVE, ANDREA

DEAR ANDREA:
I'm a wanker. I call phone lines and try to get them to have phone sex with me. It works best with youth lines but some crisis lines will do it too. I know this is wrong but I can't afford phone sex, do you know of any phone sex lines that are free? I heard San Francisco Sex Information will do it but they hang up. What are some good numbers to call?
LOVE, WANKY WANKER

DEAR WANK:
OK, that's pretty funny. Of course I don't really believe you, since I was the one who started calling you guys wankers, as far as I know. So, unless you've taken one of my workshops for phone-line volunteers you wouldn't know that.

If you were sincere, asking me this question would seem to imply that you expect me to give you the numbers of non-profit do-gooder agencies like the ones I work with, but with slightly less well-trained volunteers. I'll get right on that.

Actually, I wouldn't even be answering this except that it gives me a perfect opportunity to run the sort of public-service announcement that I usually eschew, but this one is near and dear to me. So thanks for writing, asshole.

Phone-wanking is a fairly common behavior/compulsion that has little in common with the dreary but harmless practice of paying people to talk dirty with you.

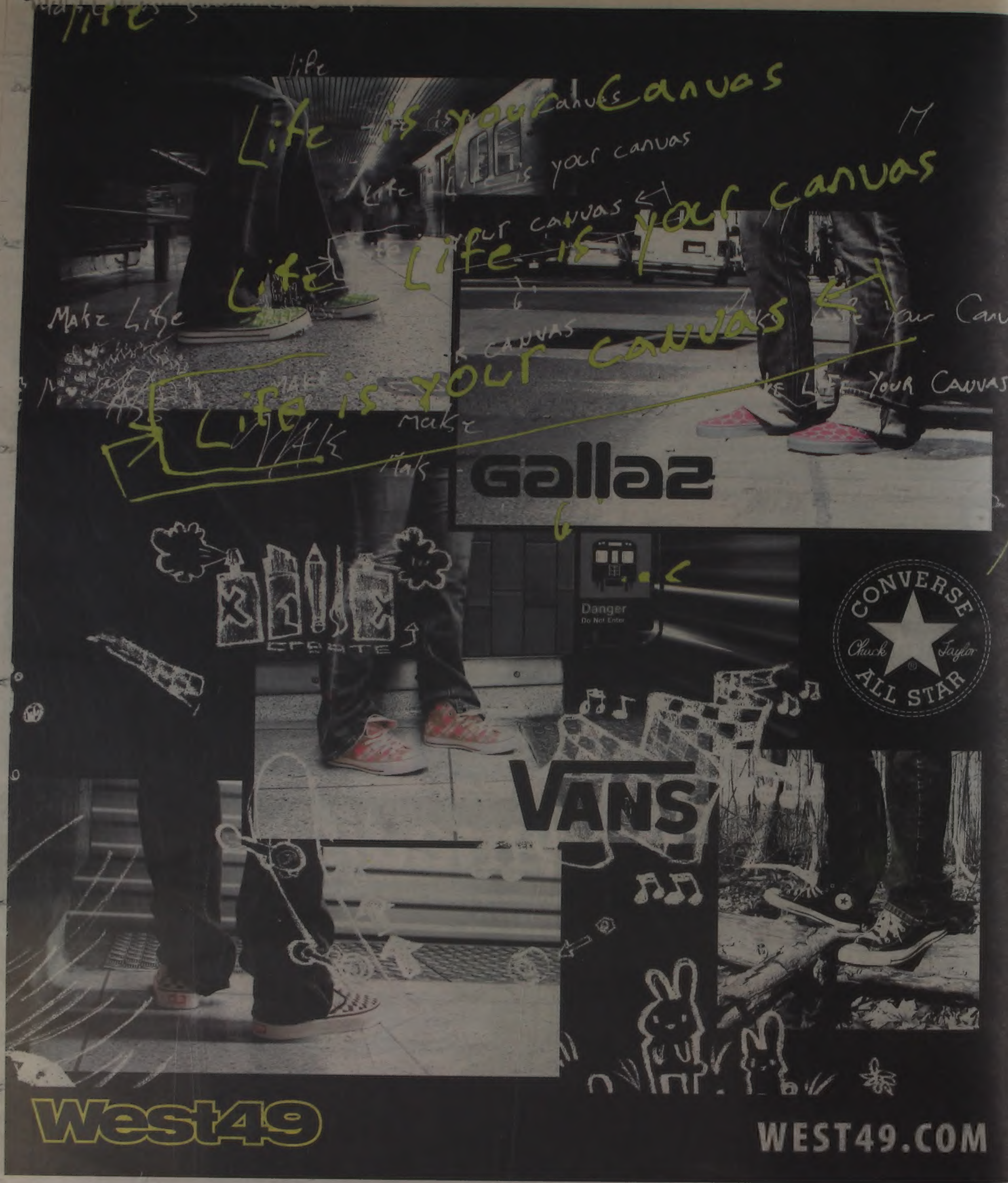
Your basic wanker is more like the old-fashioned "What are you wearing?" type of late-night, random-dialing heavy breather, although even some of those sad sacks may be sincerely looking for a little human connection in the night. Your phone-line wanker, on the contrary, is looking to put one over on—score some nonconsensual jollies off of—someone. Most often that someone is a well-meaning volunteer at a community-based service agency.

Now think about that: it "works best with youth lines?" Why? Because the youthful staffers don't have the years of practice and built-up emotional callus it takes to understand just how creepy and devious adults can be. Because it's easy to fool kids and snatch their emotional candy.

If you do indeed do this, and you hadn't quite thought of your behavior in quite those terms, I suggest you start now.

There may have been a time when pay-by-the-minute phone sex was the only option for those looking for a truly alienated sexual encounter with a professional orgasm faker, but in these days of chatrooms, fora, IM, etc., anyone with a little creativity and determination should be able to scare up someone to wank with long distance. Consensually, I mean. Sure, you wouldn't want to ask most of these phantom partners why hot teenage girls like themselves would find themselves alone, horny, and available to chat with a loser like yourself on a Saturday night, but really, we can't afford to be too picky here.

Unless your motivation really is the sort of half-evil, half-pathetic phone-rape we were talking about above, anyone with an internet connection and a good line of patter should suffice. In the meantime—hey, wanker, leave those kids alone.
LOVE, ANDREA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